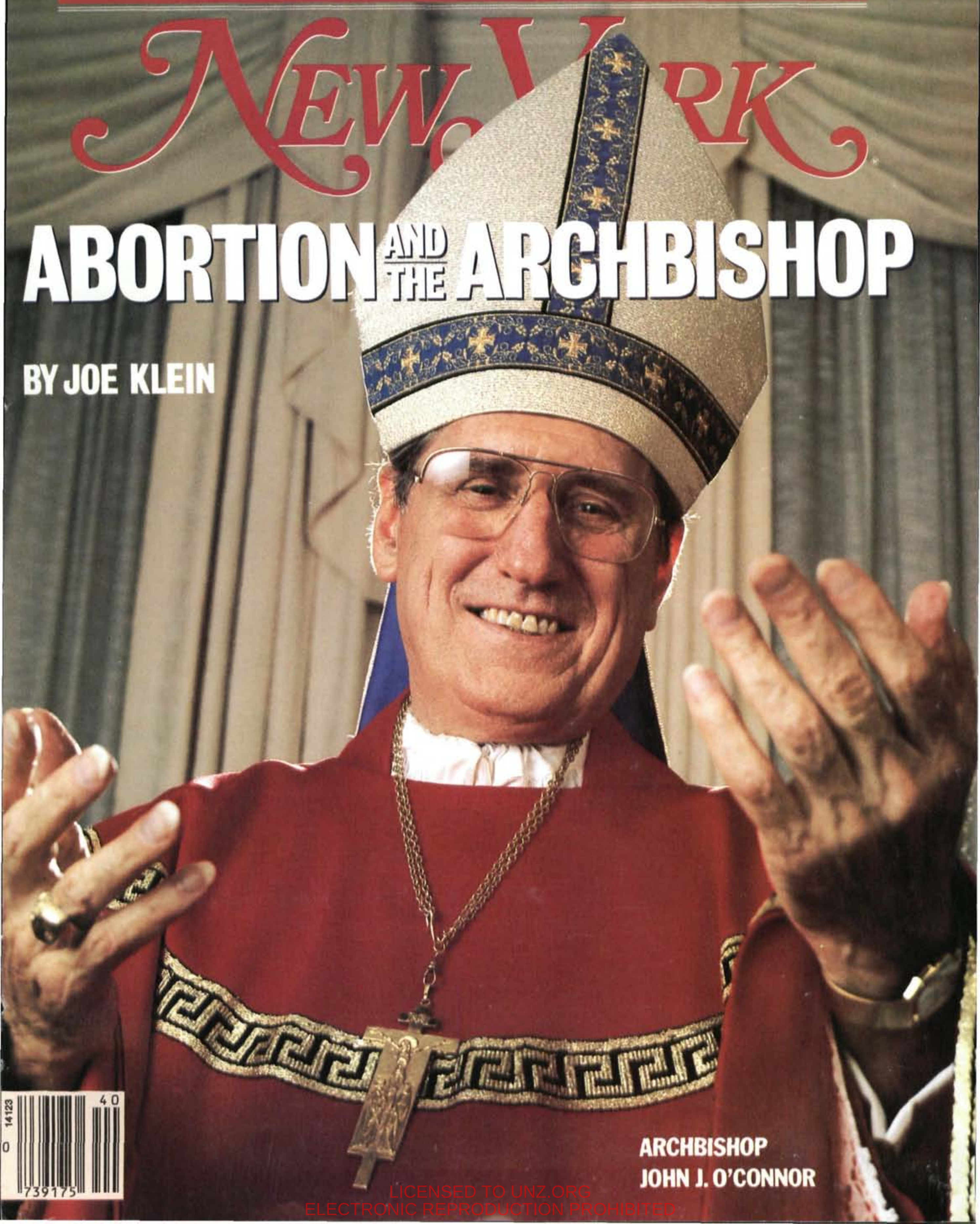
'Saturday Night' Lives (Again), by Jesse Kornbluth

30-Second Elections: Those Campaign Commercials

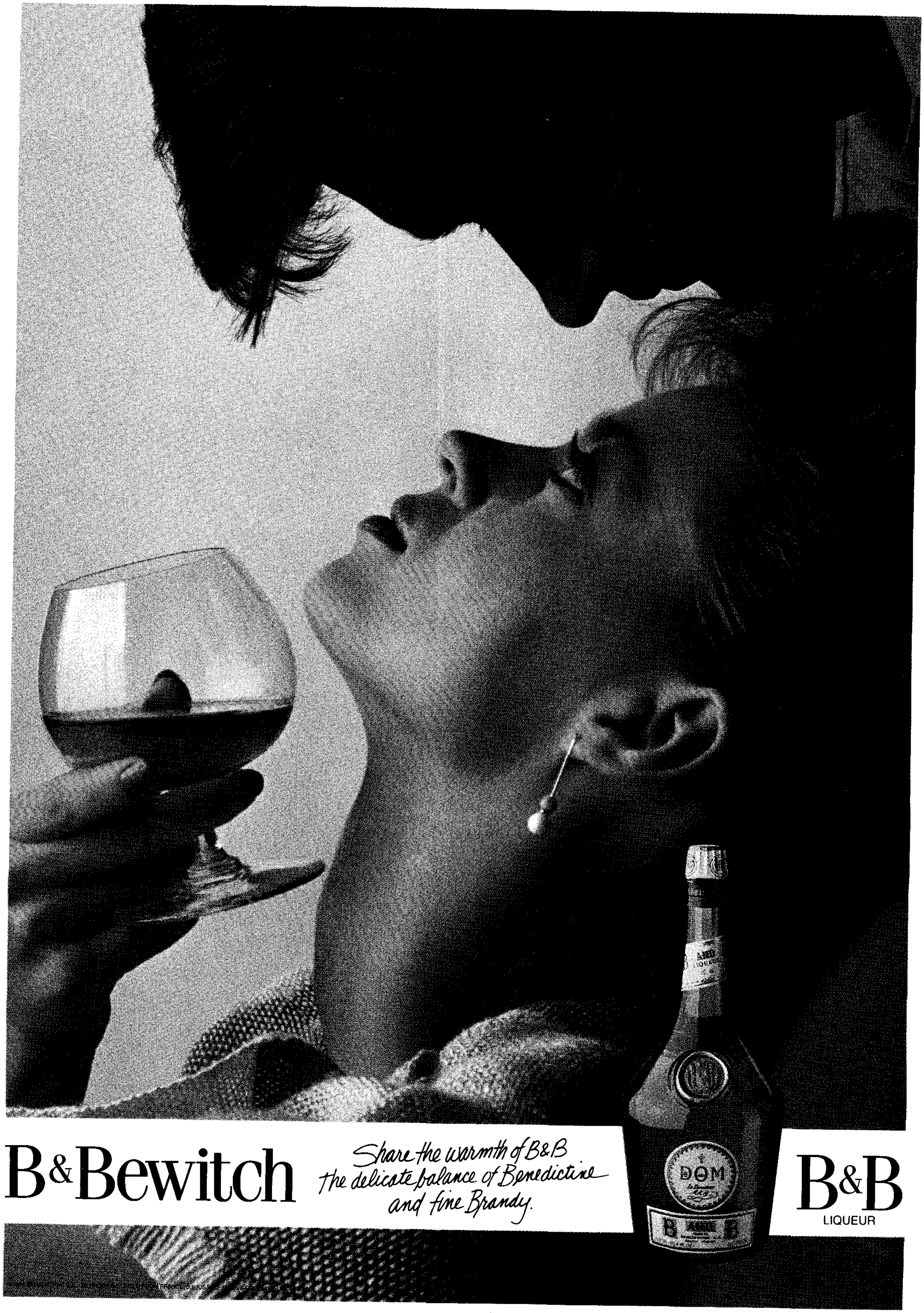
NEW YORK

ABORTION AND THE ARCHBISHOP

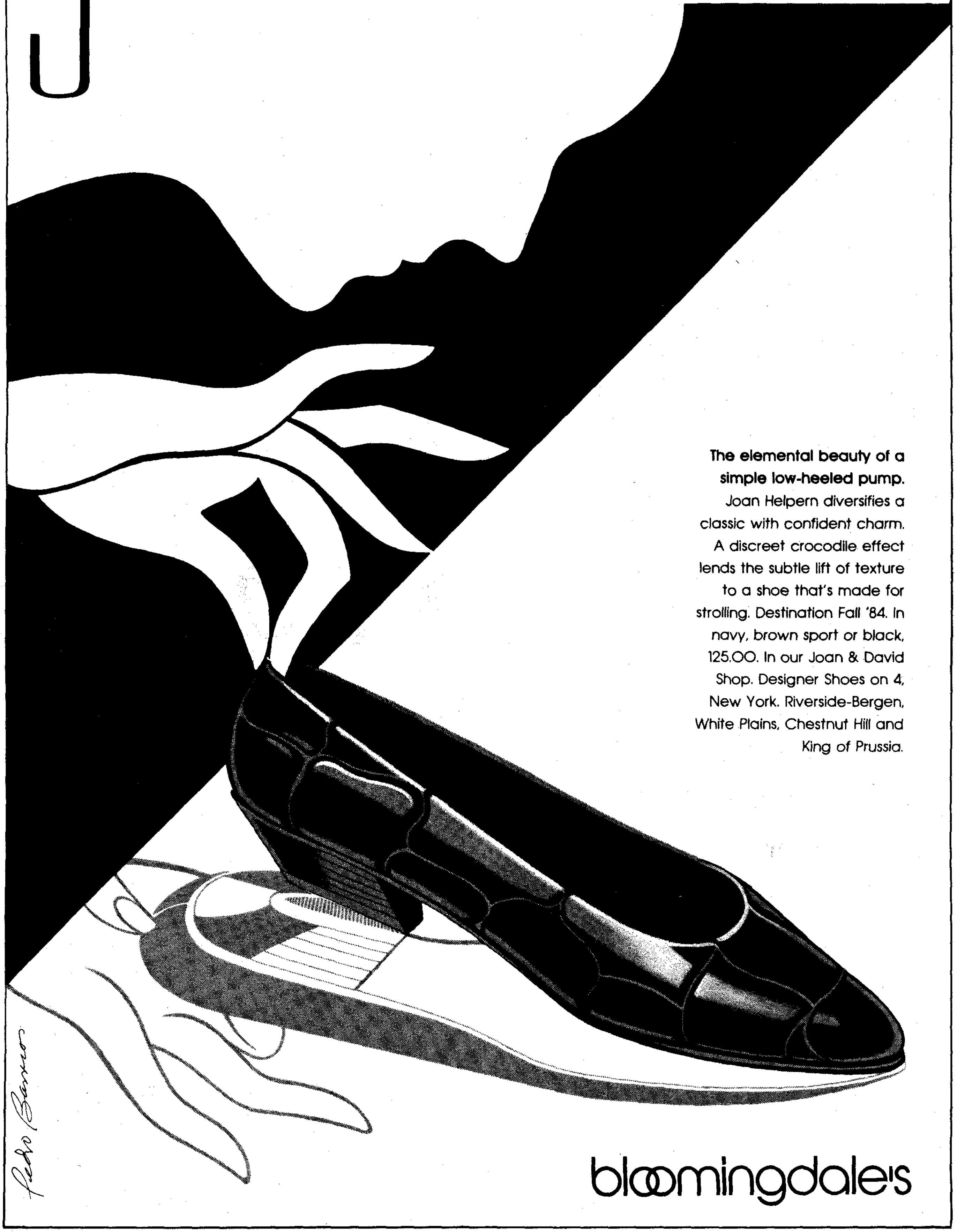
BY JOE KLEIN



ARCHBISHOP
JOHN J. O'CONNOR


B&Bewitch
Share the warmth of B&B
The delicate balance of Benedictine
and fine Brandy.
DOM
B&B
B&B
LIQUEUR

JOAN & DAVID



The elemental beauty of a simple low-heeled pump. Joan Helpern diversifies a classic with confident charm. A discreet crocodile effect lends the subtle lift of texture to a shoe that's made for strolling. Destination Fall '84. In navy, brown sport or black, 125.00. In our Joan & David Shop. Designer Shoes on 4, New York. Riverside-Bergen, White Plains, Chestnut Hill and King of Prussia.

bloomingdale's

GROSHIRE
HAND SHAPED

The New Yorker...
tailored the way
a suit should
be tailored.
The New York way.

PURE WOOL ®
The sewn-in Woolmark label is your assurance of quality-tested fabrics made of the world's best... Pure Wool.

EXPERIENCE THE DIFFERENCE AT BARNEYS NEW YORK

CONTENTS

36
Abortion and the Archbishop
By Joe Klein

In May 1983, when John J. O'Connor was appointed bishop of Scranton, many considered it the Catholic equivalent of Siberian exile. Just six months later, O'Connor came in from the cold and became archbishop of New York. O'Connor, who was attracted to the priesthood by its "danger and sacrifice," is an archbishop in the mold of Francis Cardinal Spellman—a doctrinaire theologian with close ties to conservative politicians. And a politician in the style of Ronald Reagan—a "great communicator" who has made abortion one of the central issues in this year's election.

46
30-Second Elections
By Edwin Diamond and Stephen Bates

This year, $150 million will be spent on television advertising to elect 453 congressmen, 33 senators, thirteen governors, and one president. And no one knows exactly what effect the political spots will have on the electorate. Edwin Diamond and Stephen Bates, authors of *The Spot: The Rise of Political Advertising on Television*, have selected the best and the worst of political advertisements from the past three decades. Winners or losers, their respective politicians have at least made television history.

52
Revived, From New York, It's *Saturday Night*!
By Jesse Kornbluth

Every year since 1980, without fail, *Saturday Night Live* has been declared dead, and just as faithfully, every year it has risen yet again. This year is no exception, but the only things that the current model seems to share with the *SNL*'s of the past are Don Pardo and the opening line. Executive producer Dick Ebersol has brought in a group of experienced performers, including Billy Crystal and *Spinal Tap*-ers Christopher Guest and Harry Shearer. With them and such guest hosts as Jesse Jackson (who is slated for an October 20 appearance), he hopes to make *SNL* the weekend ritual it used to be.

DEPARTMENTS

16
On Madison Avenue: Brit Wit
By Bernice Kanner

British commercials might not play in Peoria, but they are good entertainment.

24
The National Interest: Q. and A.
By Michael Kramer

Why is Mondale in such trouble? Can he still win? . . . and other campaign questions.

83
Wine: California Deluxe
By Alexis Bespaloff

How do California "reserve" Cabernets ($9 to $47) compare with regular Cabernets?

THE ARTS

60
Art: Bourgeois at Her Best
By Kay Larson

A 73-year-old sculptor proves that she can still lead the way.

63
Books: What Did You Do in the War?
By Rhoda Koenig

Studs Terkel's and Wallace Terry's oral histories tell of two different types of soldiers and two very different wars.

70
Music: The *Rake*'s Fleeting Progress
By Peter G. Davis

A masterful Stravinsky opera is making a rare—and too brief—visit to New York.

74
Theater: Clowns and Clones
By John Simon

The Green family hams it up; Avner Eisenberg is the thinking man's mime.

77
Television: The Chosen
By John Leonard

Heritage's examination of Jewish history is meticulous and sincere; *Glitter*'s treatment of the world of journalism is almost an insult.

80
Movies: Ordinary Places
By David Denby

Robert Benton's *Places in the Heart* is wan and overfamiliar; a heavy-handed adaptation sinks *A Soldier's Story*.

MISCELLANY

6 **Letters**
13 **Intelligencer,** *by Sharon Churcher*
30 **Fast Track**
34 **Ruth Recommends,** *by Ruth Gilbert*
58 **Best Bets,** *by Nancy McKeon and Corky Pollan*
85 **Sales & Bargains,** *by Leonore Fleischer*
87 ***Cue* Listings**
122 ***New York* Classified**
127 **Strictly Personals**
132 **Town & Country Properties**
133 ***New York* Competition,** *by Mary Ann Madden*
136 **London *Times* Crossword**
136 ***Cue* Crossword,** *by Maura B. Jacobson*

Cover: Photograph by Harry Benson.

OCTOBER 1, 1984—VOL. 17, NO. 39. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, Love Times, Movies Around Town, The National Interest, New York, New York Gazette, New York Intelligencer, New York Journal, Page of Lists, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week in December and the first week in January, and the first two weeks in July) by News Group Publications, Inc., 755 Second Avenue, New York, New York 10017. **Copyright © 1984 by News Group Publications, Inc. All rights reserved.** Reproduction without permission is strictly prohibited. Officers of News Group Publications, Inc.: Donald Kummerfeld, President; John C. Bender, Vice-President and Secretary; Jeffrey A. Leist, Vice-President and Treasurer. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-880-0700. **POSTMASTER:** Send address changes to *New York*, Box 2979, Boulder, Colorado 80302. Subscription rates in the United States and possessions: 50 issues, $33; 100 issues, $60. **For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80322.**

Photograph, left: John Sale

A FUND FOR OVERTAXED NEW YORKERS YEARNING TO KEEP THEIR EARNINGS.

New York's a taxing place to live. In fact, New Yorkers are some of the highest-taxed people in the country.

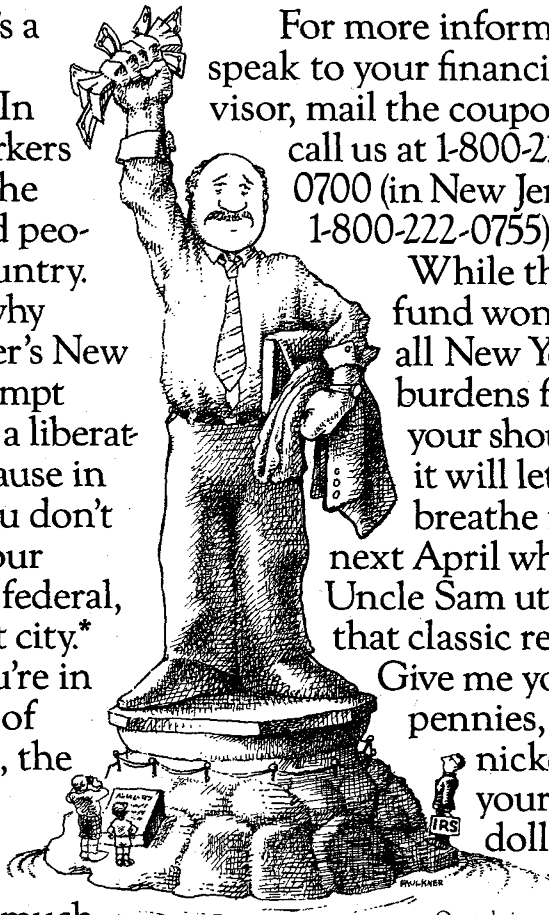
That's why Oppenheimer's New York Tax-Exempt Fund is such a liberating idea. Because in this fund, you don't pay tax on your income. Not federal, not state, not city.*

So if you're in a tax bracket of 50% or more, the return from our fund is worth at least twice as much as the same return from a taxable investment.

But it's not just a fund for the wealthy. Even if you're in a lower tax bracket, you should still compare our tax-free return with taxable alternatives.

For more information, speak to your financial advisor, mail the coupon, or call us at 1-800-222-0700 (in New Jersey, 1-800-222-0755).

While the fund won't lift all New York's burdens from your shoulders, it will let you breathe free next April when Uncle Sam utters that classic refrain: Give me your pennies, your nickels, your dollars...



Oppenheimer Investor Services, Inc. Two Broadway,
New York, New York 10004

☐ Please send me a New York Tax-Exempt Fund prospectus with more complete information, including all charges and expenses. I will read it carefully before I invest or send money.

Name
Address
City
State Zip
Phone NCNYM10014

THE OPPENHEIMER NEW YORK TAX-EXEMPT FUND.

*A small portion of your income may be subject to tax.

NEW YORK

Editor
Edward Kosner

Managing Editor
Laurie Jones

Design Director
Robert Best

Executive Editors
Richard Babcock, Deborah Harkins
Senior Editors
Peter Herbst, Bernice Kanner
Rhoda Koenig, Nancy McKeon
Quita McMath, Deborah Pines, Carter Wiseman
Photography Editors
Karen Mullarkey, Jordan Schaps
Contributing Editors
Jennifer Allen, Julie Baumgold, Alexis Bespaloff
Marilyn Bethany, Marie Brenner, Seymour Britchky
Sharon Churcher, Barbara Costikyan, Michael Daly
Peter G. Davis, David Denby, Wendy Goodman
Gael Greene, Anthony Haden-Guest, Pete Hamill
Phoebe Hoban, Maura B. Jacobson, Joe Klein
Jesse Kornbluth, Michael Kramer, Kay Larson
John Leonard, Mary Ann Madden, Patricia Morrisroe
Nicholas Pileggi, Colette Rossant, Tony Schwartz
John Simon, Tobi Tobias, Craig Unger
Lally Weymouth, Linda Wolfe
Around Town Editor: **Ruth Gilbert**
Sales & Bargains Editor: **Leonore Fleischer**
Associate Editors: **Florence Fletcher, Tanya Lenkow**
Assistant Editors: **Ellen Hopkins, Mary Anne Ostrom**
Corky Pollan, Eric Pooley
Editorial Assistants
Peter Blauner, Valarie Ebeier, Madeline Johnson
Fran Kessler, Deborah Mitchell, Edith Newhall
Tom Prince, Jennifer Roberts, Debra Schmidt
Jennifer Seabury, Amy Virshup, Jeannette Walls
Cue: **Fiona Brady, Gillian Duffy, Howard Karren**
Editorial Publicity: **Suzanne Eagle**

Art Director
Patricia von Brachel
Operations Director: **David White**
Associate Art Director: **Don Morris**
Assistant Photography Editor: **Susan Vermazen**
Assistant Art Director: **David Walters**
Art Production Manager: **Sally Blakemore**
Art Assistants: **Christine Lang, Vivette Porges**
Art Staff: **Laura Broaddus, Deane Folsom, George Lee**
Betsy Welsh

Publisher
Marty Singerman

Associate Publisher
Carolyn Wall

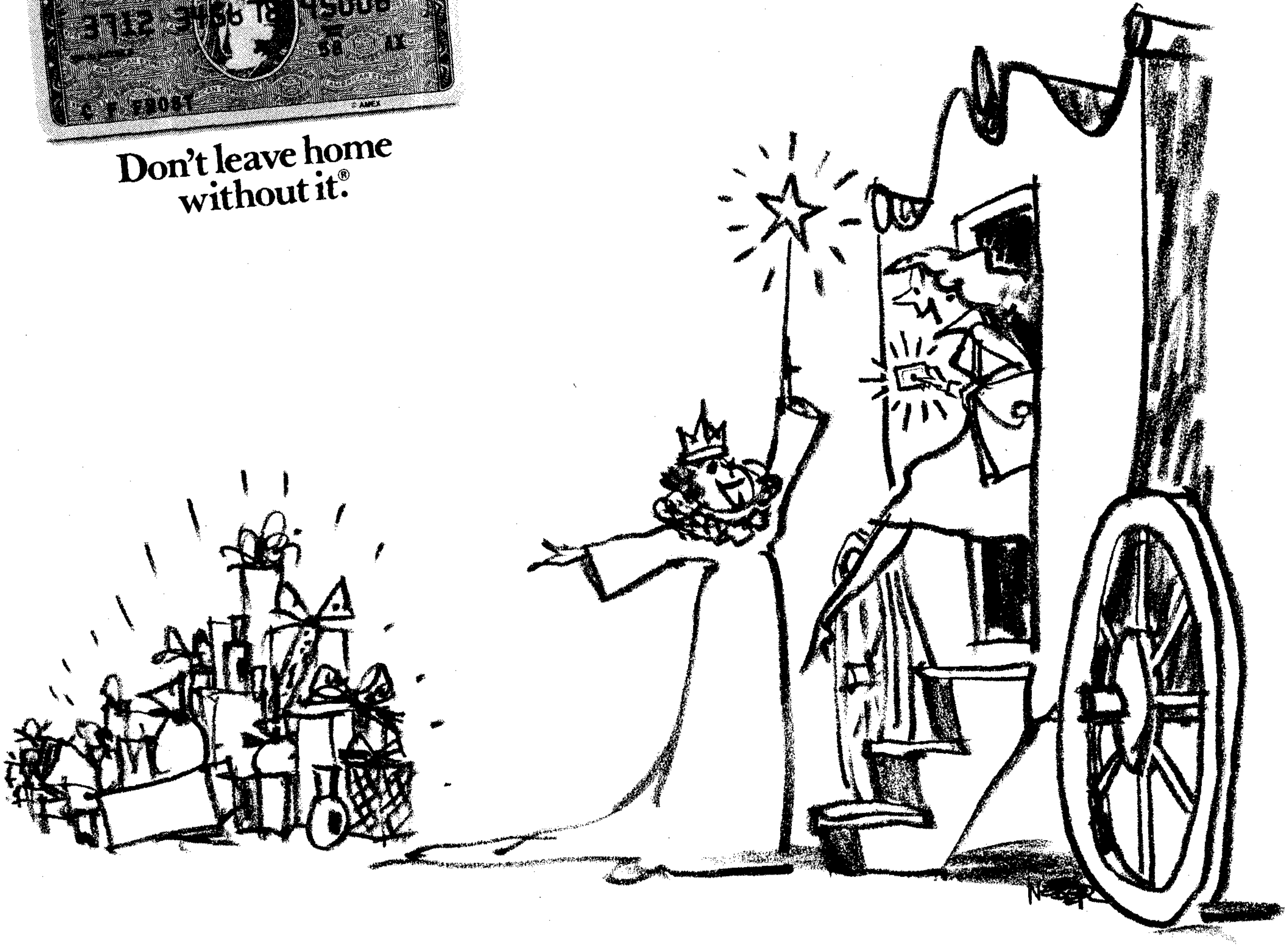
Circulation Director
Joseph Cece
Circulation Manager: **Susan Ginsberg**
Staff: **Laura Breyer, Thomas Dietz, Nora George**
Brian McKeon, Tara Ricardo, Michael Stoner
Production Director
Frank Sullivan
Production Manager: **David Byars**
Staff: **Dolores Liberto, Mike Santangelo**
Controller: **Jeffrey Arbeit**
Assistant Controller: **Molly Strauss**
Staff Accountant: **Carmine Tiero**
Staff: **Teresa Ferri, Margie Morreale, Daisy Nazario**
Jeffrey Nozilo, Mark Sabb, Audrey Scruggs
Promotion Director
Elaine Shindler
Promotion Manager: **Anthony Irving**
Creative Services Manager: **Jilann Picariello**
Staff: **Suzanne Ball, Susan Breslow**
Joseph Heron, Mary Beth Kee
Lisa Lapitsky, Barbara Palczewski
Research Director: **Ken Meltsner**
Advertising Sales Director
Peter W. Eldredge
Advertising Manager: **Larry Burstein**
Retail Advertising Manager: **Carol Crellin**
Director of Client Relations: **Jack Kaduson**
Sales Representatives
Elinore Carmody, Mary Joe Cassidy
Amy Churgin, Betsy Cronen, Patricia Drazan
Ellen Falb, Constance Lennig, Jackie Paschkes
Michele Phillipe, Alan Tigner
Advertising Coordinator: **Josie McGehee**
Computer Operations: **Eleanor Bedosky**
Staff: **Danette Bragno, Karen Day, Valerie Ferguson**
Joan Foglia, Miriam Gilbert, Diosilda Nunez
Gina Riccardo, Joanne Spraggins
Chicago: **Heidi Grumley**, Manager
Classified Advertising Manager: **Greg Rapport**
Staff: **Kathy Kontiles, Bob Korn, Diane Woodstock**
Information Services Manager: **Valerie Taylor**
Personnel Manager: **Mary O'Connor**
Office Services Manager: **Mary Ann McCarthy**
Staff: **Paul Abrams, Steven Cortese, Jacqueline Deas**
Rodney Madden, Joseph Markfelder
George Pogue, Anna Preato
Special Consultant: **Mort Glankoff**

News Group Magazines
President: **Marty Singerman**
Director of Finance: **Alan Greene**
Coordinator: **Fadel Friedlander**

Find out what's in store for you in New York when you shop with the American Express® Card.

AMERICAN EXPRESS

Don't leave home without it.®



©American Express Travel Related Services Company, Inc. 1984

Aid Auto Stores, Located in Manhattan, Brooklyn, Bronx, Staten Island, Queens, Long Island and New Jersey. Auto parts and accessories.

Alkit Camera, 866 Third Ave., 832-2101 and 222 Park Ave. South, 674-1515. The professional choice for cameras and electronics.

Andre Oliver, 34 East 57th Street, 758-2233. One of New York's most prestigious shops for men.

Caswell Massey, 518 Lexington Avenue and the South Street Seaport, The oldest chemist and perfumer in America.

Crouch & Fitzgerald, 400 Madison Ave., 755-5888. Fine leather goods, handbags, business cases and more.

Ezra Cohen, 307 Grand St., 925-7800. World renowned, finest, first quality designer bed linen, comforters, draperies, towels and more.

Fiorucci, 125 East 59th Street, 751-1404. Fashions for the young at heart. Clothing, gifts and accessories.

Jensen-Lewis, 89 7th Ave., 929-4880. Contemporary furniture. Colorful and exciting, sophisticated yet casual and always very functional.

McCreedy & Schreiber, 37 W. 46th St., 719-1552, 213 E. 59th St., 759-9241. Men's & women's boots & shoes. Lucchese, Sperry, Timberland, etc.

Paul Stuart, Madison Ave. and 45th Street, 682-0320. Natural shoulder clothing with flair and spirit.

Scandinavian Ski & Sports Shop, 40 West 57th Street, 757-8524. The one-stop shop for all your skiing needs.

Selby Fifth Ave. Shoe Salons, 725-0100. Featuring Selby, Naturalizer, Joyce. Located in Manhattan, Brooklyn, Queens, L.I. and New Jersey.

Streets & Co., 2030 Broadway at 69th Street, 787-2626. Clothing for business and professional women.

Ted Lapidus, 1010 Third Avenue, 751-7251 & 666 5th Ave., 582-5911. French designs for men & women of international taste. Accessories.

If you haven't seen our multi-million dollar renovation, you haven't seen the St. Moritz.

Guests of the St. Moritz have always been taken with our dedication to superior service and elegant decor. And now they're also taken to their rooms (rooms with all new windows) by four new super-speed elevators. Our multi-million dollar renovation carefully blends the traditions of a fine European hotel with the pace of a modern day mecca.

You can linger over an aperitif in our recently remodeled Cafe de la Paix or snack on old world confections at world famous Rumpelmayer's. There's our popular piano bar for late night interludes. And sumptuous buffets catering to the business luncheon. The rates are surprisingly affordable for the best of both worlds.

And it's no wonder. Who oversees this hotel overlooking Central Park?

Leona Helmsley, who else?

St. Moritz on the Park
A HELMSLEY HOTEL

50 Central Park South, New York, NY 10019 212/755-5800
For reservations, call toll-free 800/221-4982
In New York, 212/888-1624. Telex: 640-543. Or call your travel agent.

LETTERS

Mother Courage

I HAVE JUST FINISHED READING YOUR excellent article "The New York Mother" [by Linda Wolfe, September 10]. I now realize how very lucky those ladies were in "Forever Single" [by Patricia Morrisroe, August 20]. They ought to rethink their remorse and realize when they're well off.

Judi Sinnreich
Manhattan

IN 1963, I WAS JUST AS BRIGHT, JUST AS ambitious, and just as hardworking as today's career woman. I even took my first baby to work with me. I learned that no one, and I mean *no one,* can be wife, mother, and superachiever. Something has to give; too often what gives is the marriage, the children, or the woman's sense of self. In my own case, it was my career—a self-imposed sabbatical of ten years that kept marriage, children, and self relatively intact. Do not torment the new mother with the delusion that the solution to her problems is the perfect nanny or the perfect day-care center. The solution is to take on only as many challenges as she can handle effectively while maintaining her self-image, self-respect, and capacity for joy.

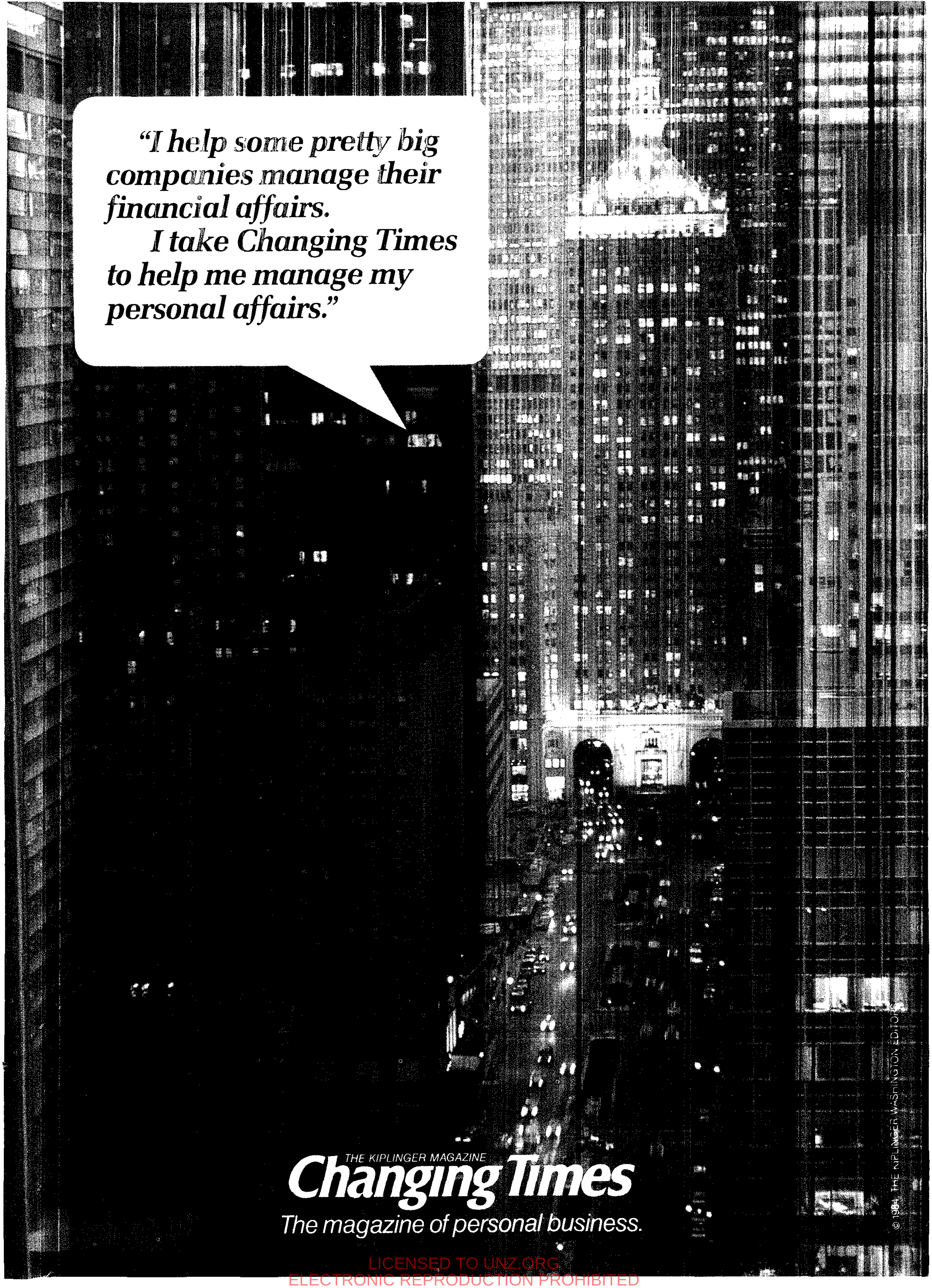
Susan H. Goldfarb
Manhattan

AS A CONFIRMED NON-PARENT, I HAD three distinct experiences while reading your article. First, I was delighted at the behind-the-scenes look. Then I was frustrated by the difficulties of the mothers' lives. Finally, and most important, I was grateful to those who are bringing up children. Thank you for allowing me to see more clearly the commitment being made by so many.

Jim Schuman
Guttenberg, N.J.

LINDA WOLFE'S ARTICLE DESERVES APplause. It's a realistic portrayal of parenthood in the city. A year ago, I decided to move my four children to New York from a small town in the panhandle of Florida, much to the horror of family and friends. We experienced the usual problems that confront newcomers, but we have grown more sophisticated and streetwise. We have pretty well mastered mass transportation, and I am convinced that we are safer in the subways and on the buses of New York than in the family car in the

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*


"I help some pretty big companies manage their financial affairs.
I take Changing Times to help me manage my personal affairs."
THE KIPLINGER MAGAZINE
Changing Times
The magazine of personal business.
© 1984 THE KIPLINGER WASHINGTON EDITORS

FORTÉ-VITAL

Tissue Firming Creme

"Le Lifting de Nuit"

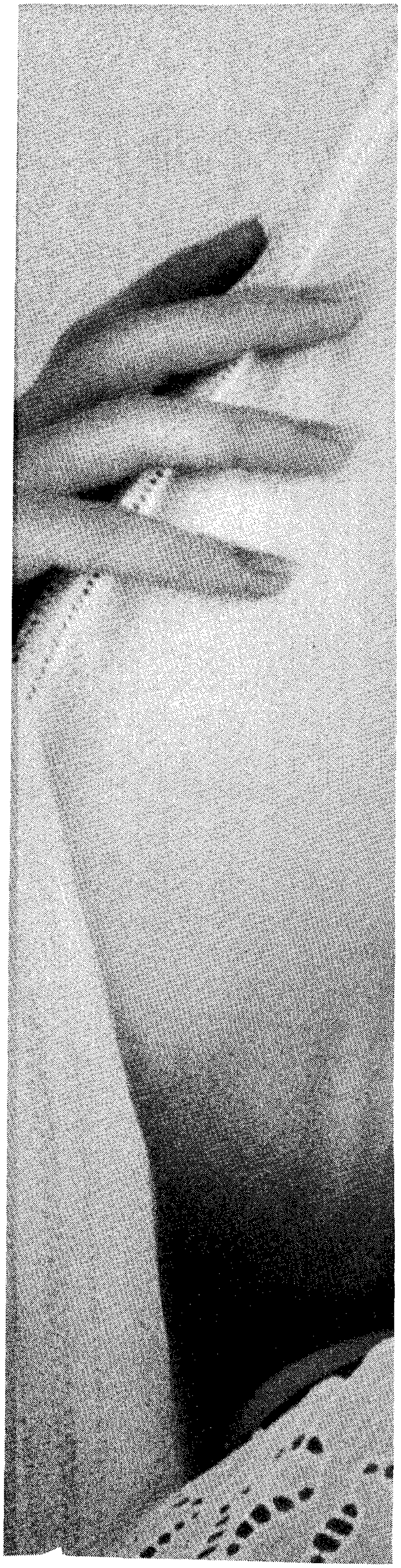
How reassuring to know that realistic help is here for skin whose firmness has become a thing of the past.

Forté-Vital, a scientifically discovered Bio-phytone complex, works with your skin's natural process of micro-circulation. The skin's ability for self-revival is reinforced. A younger look comes to light each morning.

Forté-Vital is substantial in consistency, yet, it slips onto the skin with the sleekness of satin. And most importantly, French laboratory tests prove that as skin is regenerated, it becomes more firm with continued use of this significant new creme.

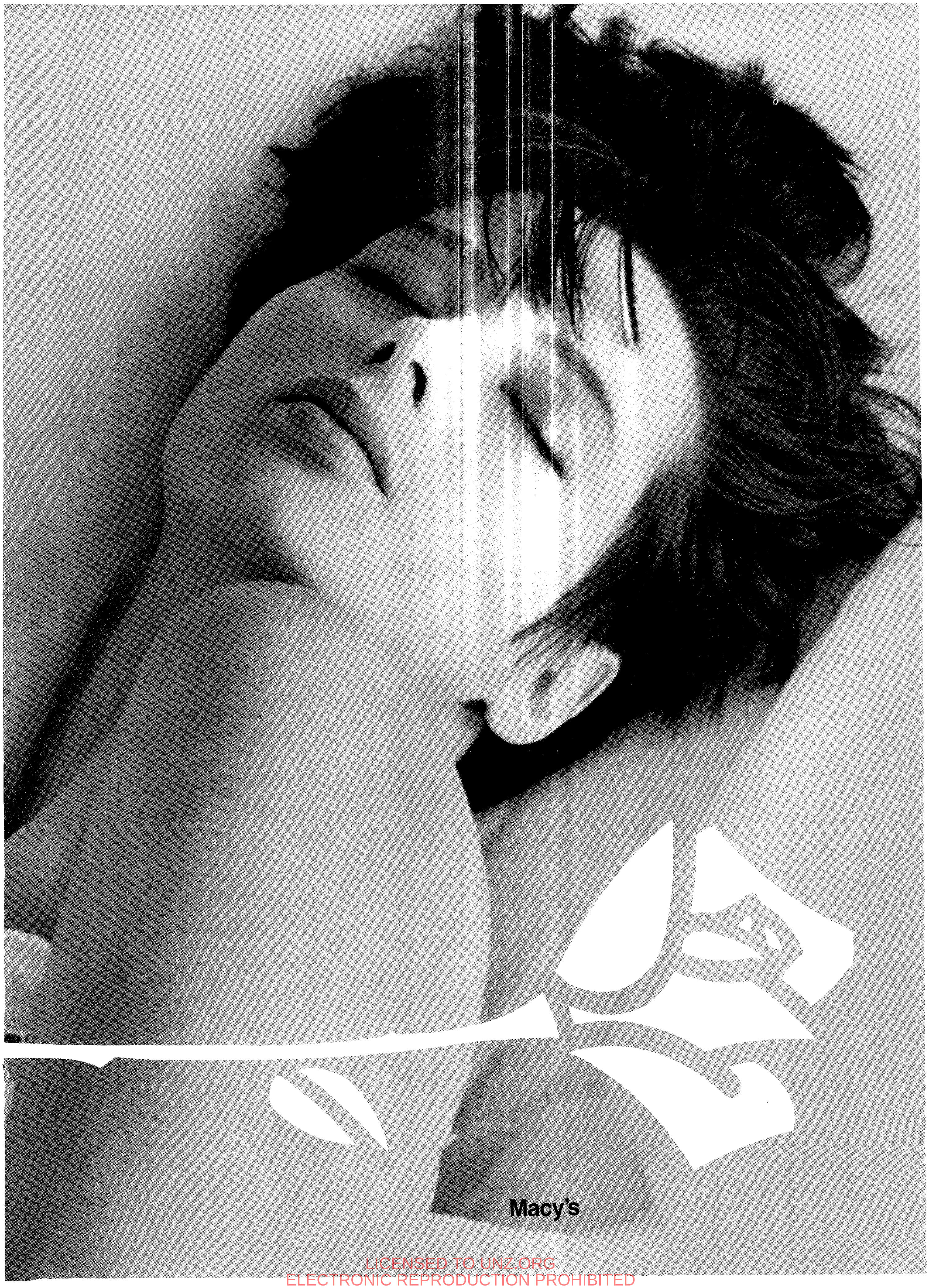
Forté-Vital Tissue Firming Creme. No wonder the French call it "Le Lifting de Nuit."

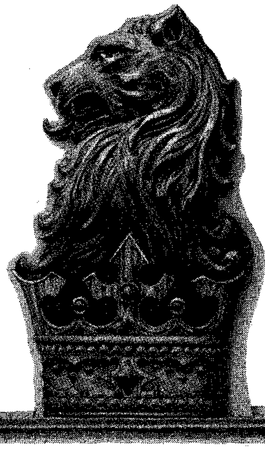
LANCÔME
FORTÉ-VITAL
DE NUIT
Tissue Firming Creme
LANCÔME



LANCÔME
PARIS

© Cosmair, Inc. 1984


Macy's



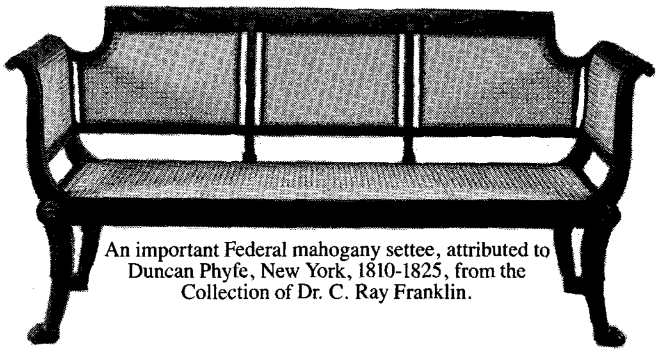
IN 1927, BABE RUTH HIT 60 HOME RUNS,
LINDBERGH FLEW ACROSS THE ATLANTIC.
AND THE RITZ-CARLTON OPENED IN BOSTON.

TWO OF THOSE ACCOMPLISHMENTS
HAVE SINCE BEEN SURPASSED.

For quality, character and uncompromising personal service, The Ritz-Carlton, Boston remains unchallenged. Welcome to The Ritz-Carlton. In Atlanta. Boston. Buckhead (uptown Atlanta). Laguna Niguel, California. And Naples, Florida (open late 1985). For reservations, call 800-241-3333 toll-free. Or contact your travel planner.

THE RITZ-CARLTON
BOSTON

one of The Leading Hotels of the World®



An important Federal mahogany settee, attributed to Duncan Phyfe, New York, 1810-1825, from the Collection of Dr. C. Ray Franklin.

Highly Important American Furniture from
The Collection of Dr. C. Ray Franklin
Fine American Furniture, Silver
and Decorative Arts

Auction to be held on Saturday, October 13, 1984 at 10 a.m. and 2 p.m. at our galleries at 502 Park Avenue in New York. These sales are on view from October 6 to October 12. For illustrated catalogues, please contact Christie's Publications Department-NY at 212/784-1480. For further information, please call the American Decorative Arts Department at 212/546-1182.

CHRISTIE'S

suburbs. And "good ol' Mom" is no longer first and foremost a chauffeur. Most important, New York City, for us, exemplifies the land of opportunity. My children have access to areas of culture, education, and sports that are not available anywhere else. They take pride in my career and accomplishments. Life is not harder here for us; it is really much easier.

Anita O'Brien
Manhattan

YOUR STORY ON THE NEW YORK MOM was on the mark in many ways. However, as a mom who has recently moved to the suburbs, I can tell you that we have many of the same problems as New York mothers, compounded by two: It's much less socially acceptable here to be a working mom with a housekeeper, so it's up to us moms to find playgroups for our children. Also, we commute long distances, so we get home even later and have even less time for our families and ourselves.

Belle Frank
Haworth, N.J.

IN HER ARTICLE, WOLFE QUOTES ME AS saying, "The problem is that we're carless. It's a little like being legless." This quote is not only false (we own a car) but it is also extremely insensitive. To think that anyone would equate the lack of a car to the loss of one's legs is a gross insult to all handicapped persons.

Anne Marie Kennedy, CSW, ACSW
Manhattan

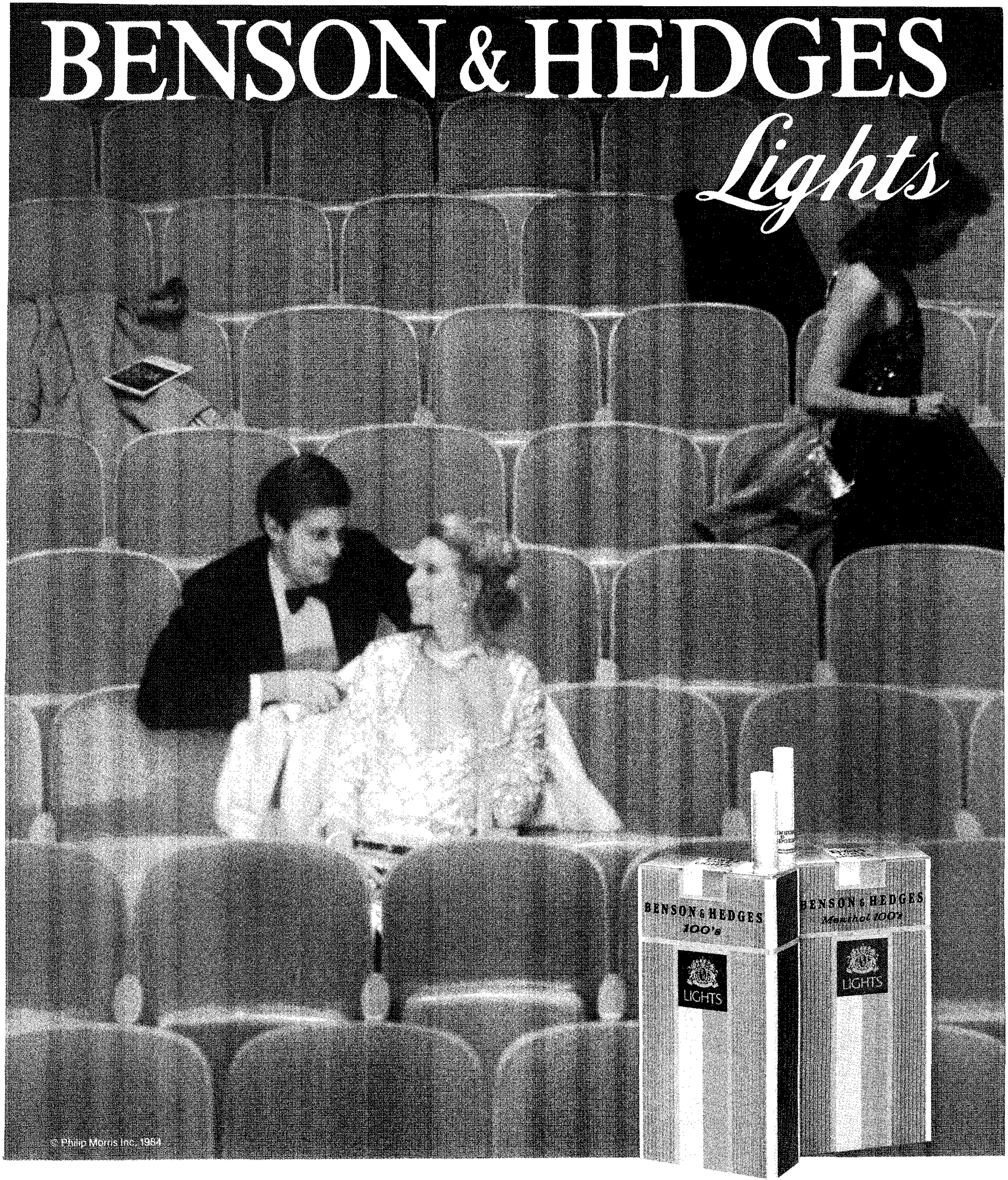
Editor's note: The quotation was mistakenly attributed to Anne Marie Kennedy. *New York* regrets the error.

King of the Hill

HOW REFRESHING TO READ OF ARTHUR Imperatore's humanity ["The New Emperor of the West Bank," by Jonathan Z. Larsen, September 10] not long after *New York* gave us a taste of impudent arrogance in Barry Trupin's rags-to-riches story ["Mr. Trupin Builds His Dream House," by Marie Brenner, June 18]. When Imperatore says he'd like to perfect the world, it's clear he means everyone's world—not just his.

Gabriel Del Virginia
West Paterson, N.J.

IMPERATORE IS TRULY ONE OF THE outstanding citizens of New Jersey. The program that Imperatore has submitted for the development of the West Bank is an impressive one. When completed, it will significantly and profoundly affect the economic and cultural aspects of the metropolitan area for generations to come. As a former member of the Hackensack Meadowlands Commission and the Weehawken Planning Board, and a lecturer throughout the country on ur-

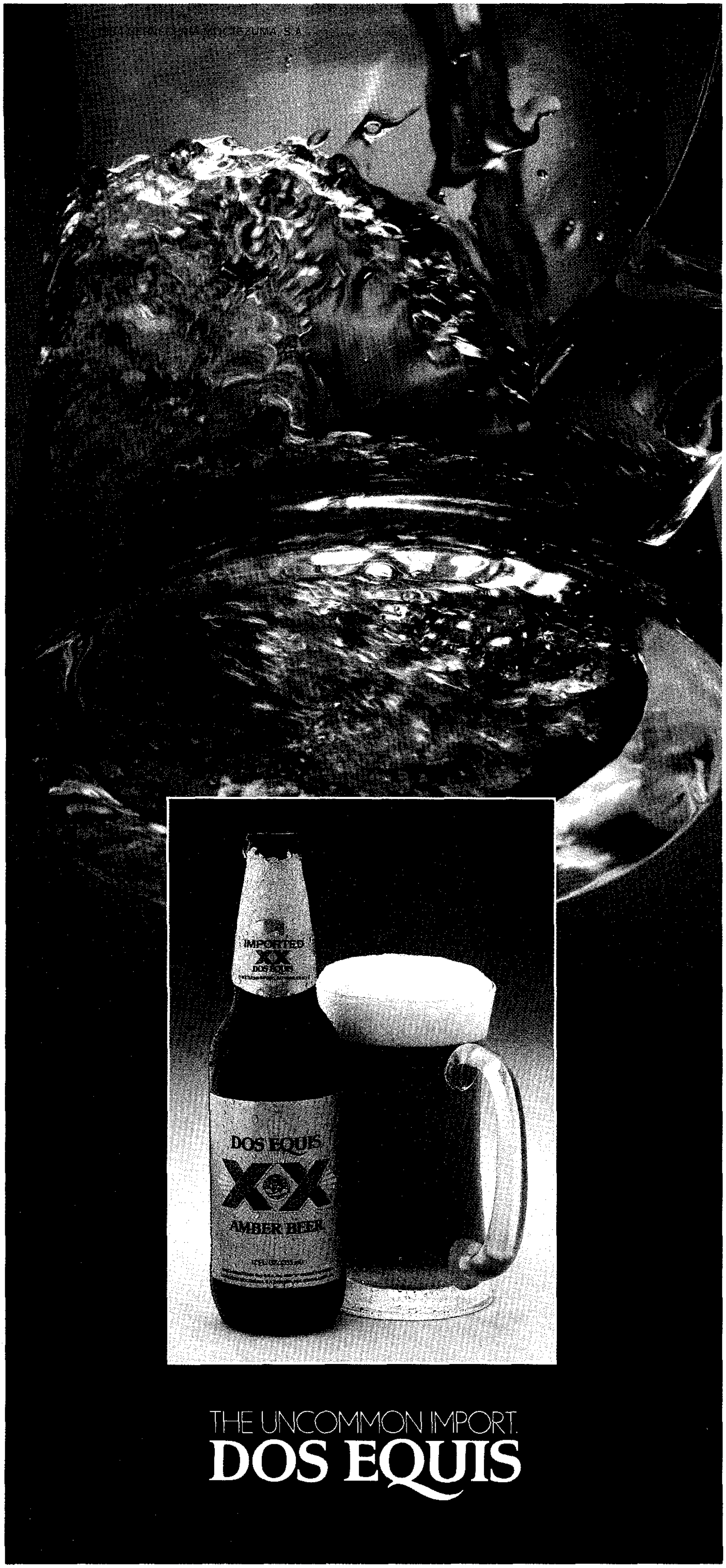

BENSON & HEDGES
Lights
BENSON & HEDGES
100's
LIGHTS
BENSON & HEDGES
Menthol 100's
LIGHTS

© Philip Morris Inc. 1984

10 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report Mar.'84.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

The Deluxe 100.
Regular and Menthol.



ban affairs, I find the proposal a dynamic and sound one. Although the town of Weehawken chose not to approve the portion of his plan providing for four 40-floor structures, Imperatore should not be discouraged by this temporary setback. He is a man of vision: philosophical by nature, wise and sophisticated in the ways of business and town politics.

Dr. Irwin W. Silverman
Weehawken, N.J.

Soldier's Story

KAY LARSON OBVIOUSLY KNOWS ART but, I believe, should brush up on history ["Art: Art at the Beach," August 27]. I doubt very much that the duke of Berry died at the Battle of Hastings (England, 1066). Perhaps Larson meant the Battle of Agincourt against Henry V of England (1415)—where the duke's troops battled, although he did not. And I protest her characterization of Henry's campaign as a "silly sortie." He waged and won a brilliant campaign against all odds, conquered France, married the French king's daughter, and his "sortie" failed only because he died shortly thereafter of a fever.

Selvan Davison
Queens

Alone Again, Naturally

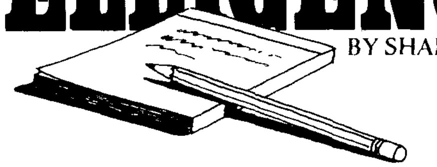
I HAD BEEN HAVING A PARTICULARLY lonely time in August, and your article "Forever Single" [by Patricia Morrisroe, August 20] was so disturbing I cried. I was overwhelmed by a sadness that hit too close to home. There seemed to be so many women who unsuccessfully tried to fulfill a desire to marry someone who would love them through thick and thin. But the men were infuriatingly selfish and hard, and had little understanding about life. It made me long to be part of a different generation. We of the sixties espoused love for all humanity, but now we seem unable to make a commitment to one person.

Cathy D'Angelo
Garden City, N.Y.

Corrections

SOME ERRONEOUS INFORMATION WAS printed in the "Fall Preview" issue [September 17]. The publisher of Judith Martin's forthcoming *Miss Manners' Guide to Rearing Perfect Children* is Atheneum, not Charles Scribner's Sons. An illustration by Wilhelm Busch was attributed to Gustave Doré. The "naked angels" referred to in the dance listings are in a dance choreographed by Erick Hawkins, not Martha Graham, as the subhead implied. The correct date for Jorge Bolet's concert at Carnegie Hall is November 27. Bolet will also perform at Brooklyn College on November 3, Rockefeller University on November 14, and the Metropolitan Museum on November 16.

INTELLIGENCER



BY SHARON CHURCHER

Ex-Agent Says the CIA Is Playing a Numbers Game

ANOTHER DISAFFECTED former Central Intelligence Agency employee has come forward and is accusing the Reagan administration of pressuring intelligence officers to skew data on Latin America because of White House "zealotry" about the area.

John R. Horton, a former deputy chief of the CIA's Latin American division and former covert-operations agent, is planning to write what he described to *New York* as "a major piece" on his CIA experiences.

Though he wouldn't go into specifics, Horton gave some hints when he was in Portland, Maine, this month to visit his son—who happens to be married to the daughter of another CIA official recently turned whistle-blower, Ralph McGehee. Horton Sr. told a local newspaper there, the *Press Herald,* that CIA director William Casey pressed him to redo an estimate he'd prepared of an unidentified Latin American nation's political, economic, military, and diplomatic strength. Casey "wanted the estimate to come out a certain way," Horton said, to buttress the administration line. "I refused to do it," said Horton, who was working at the time for the interagency National Intelligence Council, which Casey heads, "so he finally had the thing rewritten over my dead body, so to speak."

Horton, who had returned to intelligence work at Casey's request after an eight-year retirement, said he quit over the dispute.

The CIA and the White House refused to comment on Horton's allegations, which follow those published last year by McGehee in his book, *Deadly Deceits: My 25 Years in the C.I.A.*

In the book, McGehee, an intelligence officer in Southeast Asia in the 1960s, says his estimates were intentionally distorted by the CIA to mask the extent of support for Communist forces.

Monsky's NBC Rebirth

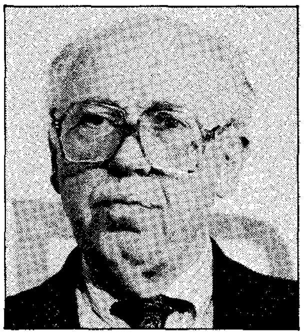
MARK MONSKY'S APPOINTMENT LAST week as WNBC-TV's news honcho is quite a change for the brash former Metromedia official who until recently was "banned" from the station's newsroom.

Monsky—now vice-president for news at WNBC-TV and the other NBC-owned stations—became an NBC consultant a year ago. But Bob Davis, then WNBC news director, "considered him so bankrupt he banned him," said a TV executive. "He felt Monsky had worked hand in hand with the police."

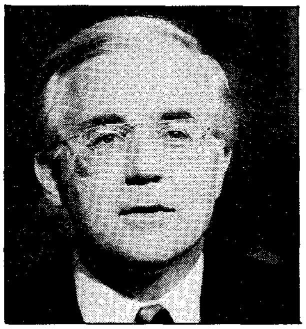
Monsky, who headed undercover film surveillance for the Knapp Commission on police corruption while he was WNEW-TV's managing editor, declined to discuss Davis. As for investigative reporting, he predicted, "Neither WABC nor WCBS has faced the kind of assault they're going to get." Davis won't be around to resist: He left in August.

Museum Changes Name

THE NATIONAL MUSEUM OF WOMEN'S Art, founded to show female artists, will start at last—with a name change. Supporters of the Washington project argue that museums now favor men, but there is dissent. "Segregation is not good for art," said art scholar Robert Rosenblum. And gallery owner Mary Boone said, "Art should be separate from sociology." Boone herself has been faulted for ignoring female artists. Still, the gallery will be the National Museum of Women in the Arts when it opens in 1986: "People raised eyebrows at 'women's art' because of semantics—and exclusivity," said its president, Wilhelmina Holladay.



Casey: *Holding the line?*



Allen: *No victim he.*

Monsky: *After the ban.*

Allen to Media: Watch It!

SOME PUBLIC FIGURES SEE THEMSELVES as victims of the press, but Richard V. Allen, Ronald Reagan's national security adviser till 1982, is taking the offensive.

Documents from Allen's lawyers, sent to major media organizations, including *New York,* two weeks ago, put journalists "on notice" that they face a lawsuit if they mention 1981 bribery charges against Allen without adding that the Justice Department dropped the probes. Included with the 4-page letter was an elaborate 56-page attachment claiming that six journalists—including columnist Joseph Kraft and ABC News's Jack Smith—wrongly portrayed Allen's case, plus letters of apology from their organizations.

What's the point? "We feel if we put everyone on notice we can claim malice in future lawsuits," said Myles Ambrose, the lawyer who coordinated the mailing. Because the allegations concern Allen's conduct as a public official, he would have to prove a journalist had shown reckless disregard for truth in order to collect damages. Ambrose contended that Allen, who runs a consulting firm in Washington, was "exonerated" because the Justice Department and the counsel to the president found no evidence of criminal wrongdoing. The charges were that Allen took $1,000 and two watches for granting Japanese journalists an interview with Nancy Reagan.

Some media-law experts hold that Ambrose's letter "doesn't cut ice." Said First Amendment lawyer Floyd Abrams, "The legal test of actual malice is well established. Ignoring a letter from a lawyer claiming his client's innocence doesn't begin to meet it."

Photographs: top and center, A.P./Wide World; bottom, Fred McDarrah.

'Daily News': Spellman Book Too Hot to Handle?

THE *Daily News* HAS dropped plans to serialize the explosive new biography of Cardinal Spellman that portrays the late Catholic leader as a jingoistic, worldly power broker and probable homosexual.

The paper had bought first serial rights to *The American Pope,* by former *Wall Street Journal* reporter John Cooney, from Times Books, but canceled its contract after a New York *Times* story highlighted the book's talk of homosexuality and implied that the publisher, a subsidiary of the New York Times Company, was having second thoughts about the book.

In fact, after Cooney made some minor changes in references to the New York prelate's sex life—changes that do not alter the substance, the author says—Times Books decided to back the book, to be published in October, with a $25,000 promotion budget, including a prominent ad in the Sunday *Times.*

The *News* decision not to run the excerpts was made about two weeks ago to avoid "offending" the paper's Catholic readers, a source close to the *News* claimed. F. Gilman Spencer, the *News*'s recently appointed editor, contested that account, saying, "Nobody is running scared." The book had been acquired by his predecessors, he explained, and "it seemed to be one-sided . . . to do a number on this man."

The book is now being offered for syndication and has been acquired by the Literary Guild. Monsignor Eugene V. Clark, who was Spellman's private secretary, has called the talk of homosexuality "preposterous," contending that "if you had any idea of [Spellman's] New England background and his Catholicism you would know it was a foolish charge."

What Did Solarz Say?

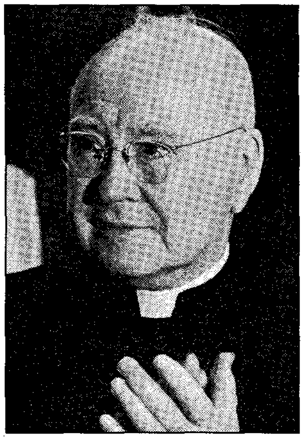
IF WALTER MONDALE CONFOUNDS THE opinion polls and wins the presidential election in November, will he ask globe-trotting New York congressman Steve Solarz to be his secretary of state? That's what Solarz is said to have confided during one of his recent trips.

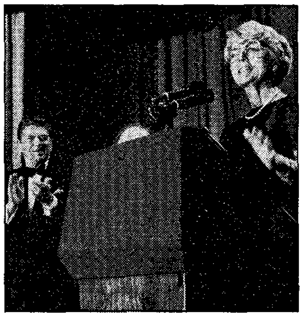
In Israel for talks with top officials, Solarz "let it be known to several people that Mondale is considering him for secretary of state or another senior position," a source close to the United States Embassy there told *New York,* echoing an account in the Israeli press.

"The Israelis' feeling was that he's pro-Israel, but they didn't like his attitude. At one point," the source said, "he asked for a meeting with [former prime minister] Rabin to be pushed back so he could play tennis."

There has been some tension between the congressman and the Israelis. Some Washington observers believe that the congressman has doubts about the idea of moving the U.S. Embassy from Tel Aviv to Jerusalem, and this was allegedly reflected in his conversations in Israel. Claimed *New York's* source, "One Israeli transcript records him as asking officials whether they would 'prefer a friendly U.S., with its embassy in Tel Aviv, or an unfriendly U.S., with its embassy in Jerusalem.' "

The source denied that this friction colored Israeli accounts of Solarz's stay, but Solarz vehemently denied touting himself for a post in a Mondale administration: "It's totally and completely false," he told *New York.* He said he will vote in favor of moving the embassy to Jerusalem, and that there has been no discrepancy between his private and public statements about this. His press aide said the Rabin meeting was rescheduled from 8 to 8:30 A.M. "to give [Solarz] extra bed rest."


Spellman: *Not* News*-worthy.*


Ferraro: *Skirting the issue.*

Solarz: *Mr. Secretary?*

A Short Democratic Tale

BARBARA BUSH SEEMS TO THINK THERE was more to the street-length dress Geraldine Ferraro wore to dinner two weeks ago than met the eye.

Candidates and spouses were at the black-tie National Italian American Foundation gala, where Mrs. Reagan, Mrs. Bush, and all the women on the dais wore long gowns—except Ferraro and Joan Mondale, who arrived in short dresses. "It was a cheap trick to make the Republicans look rich," fumed an aide close to Mrs. Bush.

Mondale press aide Scott Widmeyer chuckled, "If the Reagan people see a conspiracy in a dress, it sure indicates paranoia." And a foundation spokesman said Ferraro was "fantastic."

Still, the Reagan camp had another quarrel. Ferraro and Mondale left the dais to work the audience, while the Republicans stayed seated. "Unheard-of at a non-partisan event," grumped George Bush's press aide.

A Sleeper, by George

ACTOR GEORGE HAMILTON WAS A DEBonair Dracula, but his mother slept through his latest act.

Anne Hamilton and her son were about to leave for Italy when Mom asked George to get her some cold tablets. By mistake, he grabbed sleeping pills, and Anne was out cold by the time the limousine reached the airport. Unable to rouse her, George caught the flight and sent his mother back to Manhattan in the car.

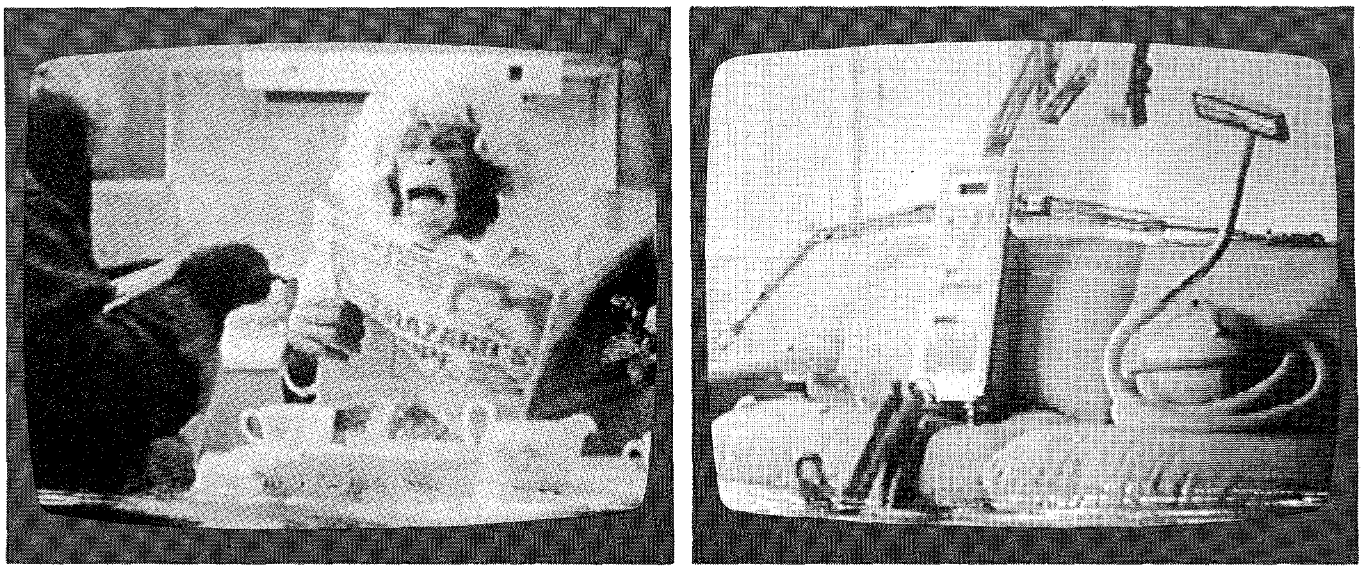
When she awoke, Anne Hamilton told her friend Jacquita Wilson, she realized "this isn't Rome; this is home." Undaunted, she flew to Italy the next day so she and George could buy period silks with which to decorate her new apartment in the East Sixties.

Photographs: top, Fred McDarrah; center and bottom, A.P./Wide World.

"Uncle Hugh's raccoon
from the attic it's not.
It's got to be a
Maximilian."
Natural Raccoon. Fur origin, Canada
Maximilian
20 West 57 Street NYC 10019 212·765·6290

On Madison Avenue/Bernice Kanner

BRIT WIT



A small smile: *British advertisers use chimpanzees to sell tea and a randy robot to plug audio and video equipment.*

England's Best Commercials

NOT EVERY COMMERCIAL THE BRITISH churn out is magical, but an awful lot sure are good. The winners of the British Advertising Broadcast Awards, now on a nationwide tour, were shown for two days recently at the Museum of Modern Art. And though it wrenches my chauvinistic American heart to admit it, they are better than our best.

British is better in several ways. The ads are more artistic, more subtle, and more carefully produced; they're funnier and more daredevilish; they take chances; and they use characters that American audiences would neither identify with nor admire. They are, in sum, "more oblique and charming" than American commercials, says Englishman Barry Day, vice-chairman of McCann-Erickson Worldwide and a liaison man for the awards tour.

But for all their charm, the British ads, in my opinion, aren't nearly as effective as their American counterparts. Their brilliance and creativity wouldn't move the product off U.S. shelves. Unlike Americans, the British respond to an entertaining commercial whether or not it has a sales pitch. And English commercials rarely offer what legendary adman Rosser Reeves called "the Unique Selling Proposition"—a tight focus on product benefit. The mainstay of American advertising is product benefit, though there is an abundance of image-promoting commercials—an unknown category in England. An ocean separates the two marketing mentalities.

There are some spots, of course, that with a different inflection and a broadened *a* could rumble over the airwaves in this country. An ad for Quirks mints, an inside-out sort of product (the mint is on the outside, the chocolate on the inside), is a cute example. In it, people walk backward, fix their "upmake," and dirty the windows. The spot ends with the voice-over urging viewers to try some yesterday.

Another commercial that could work in the U.S. stars Joan Collins, a leading lady on the popular import *Dynasty*. In this one, Collins's rattled mate introduces her to three visiting Japanese businessmen and explains that toasting them with Cinzano Bianco is a tradition. Holding up his glass, he accidentally impales his foot on the tooth of his tiger's-head rug, loses his balance, and splashes the aperitif across Collins's bosom. The visitors, delighted with this strange tradition, join him in hurling their drinks at Collins's chest. The British use a lot of Hollywood images in their commercials, says Day. Diat Pils lager, for example, has used film footage of John Wayne, James Cagney, and Humphrey Bogart.

But for the most part, British advertising goes for the giggle and the "little moment." In one commercial, an old man haunts bookstores and libraries searching for an old book, *Fly Fishing*, by J. R. Hartley. He finally gives up and goes home to a daughter who presents him with the yellow pages—which "doesn't just help with the nasty things in life like a blocked drain." His fingers strike gold. He asks the store to hold a copy, and when they ask his name, he spells out . . . J. R. Hartley. That commercial is typical of English advertising, says Day. "You see the joke coming a moment before it arrives. It's a small smile versus an all-stops-out-reach-for-the-handkerchief extravaganza that American agencies would turn out."

Many English commercials border on self-deprecation, a testament to the concern on the part of British advertisers that their clients don't really want to be sold, at least not openly. In one spot, a bartender cajoles a regular patron into trying something mysterious, Tico sherry mixer. The patron likes it, and when he learns what it is, he pronounces it "a terrible idea."

Other spots use protagonists that few American marketers would dream of employing. Sony's compact-disc player, videocassette recorder, and television are all introduced by a lovable Giacomettiish robot with the voice of John Cleese, who has been used on other Sony commercials. The robot plays laser discs, taps his metallic leg to the music, asks a lamp to dance, muses that the videocassette recorder might be better looking than his wife—a vacuum cleaner—who in response whisks him away, and he gyrates his disengaged electronic head, trunk, and limbs to demonstrate the separate components of a Sony TV system.

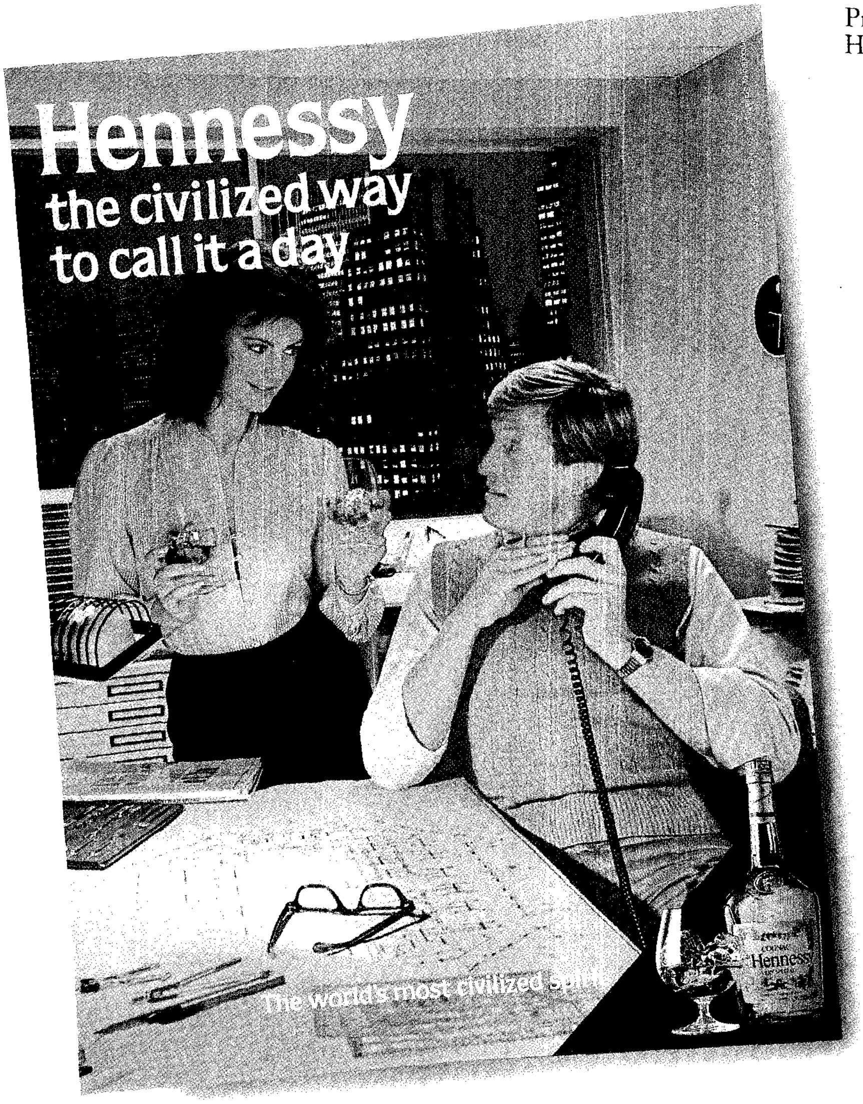
Equally odd are a brewing company that makes its point with a thug, a bank that uses a punk, and a TV manufacturer that uses a mad oil driller. To

Photographs by Bret L. Matthews.

People weekly performs

"People's the ideal magazine to reach the Baby Boomers... who set today's lifestyles and trends."

—Clint F. Rodenberg
Vice President
Product Group Director
Hennessy Cognac

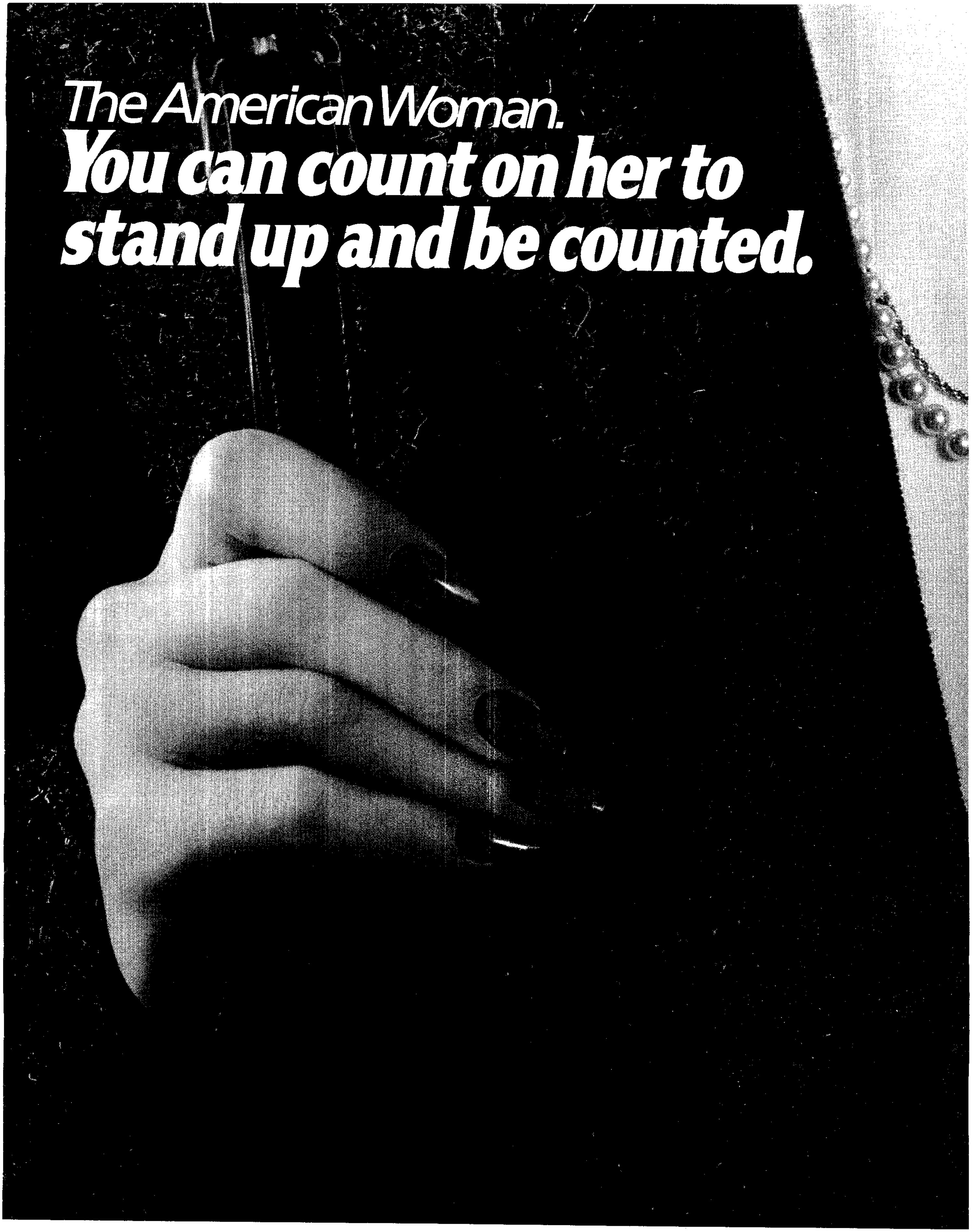

Hennessy
the civilized way
to call it a day
The world's most civilized spirit
Cognac
Hennessy

When Hennessy, America's best-selling cognac, launched a new advertising campaign—"The Civilized Way"—they positioned Hennessy as *the* cognac for '80s people—sophisticated, vital, trendsetting. With this campaign, Hennessy planned to expand its market beyond traditional cognac devotées to capture younger, active men and women.

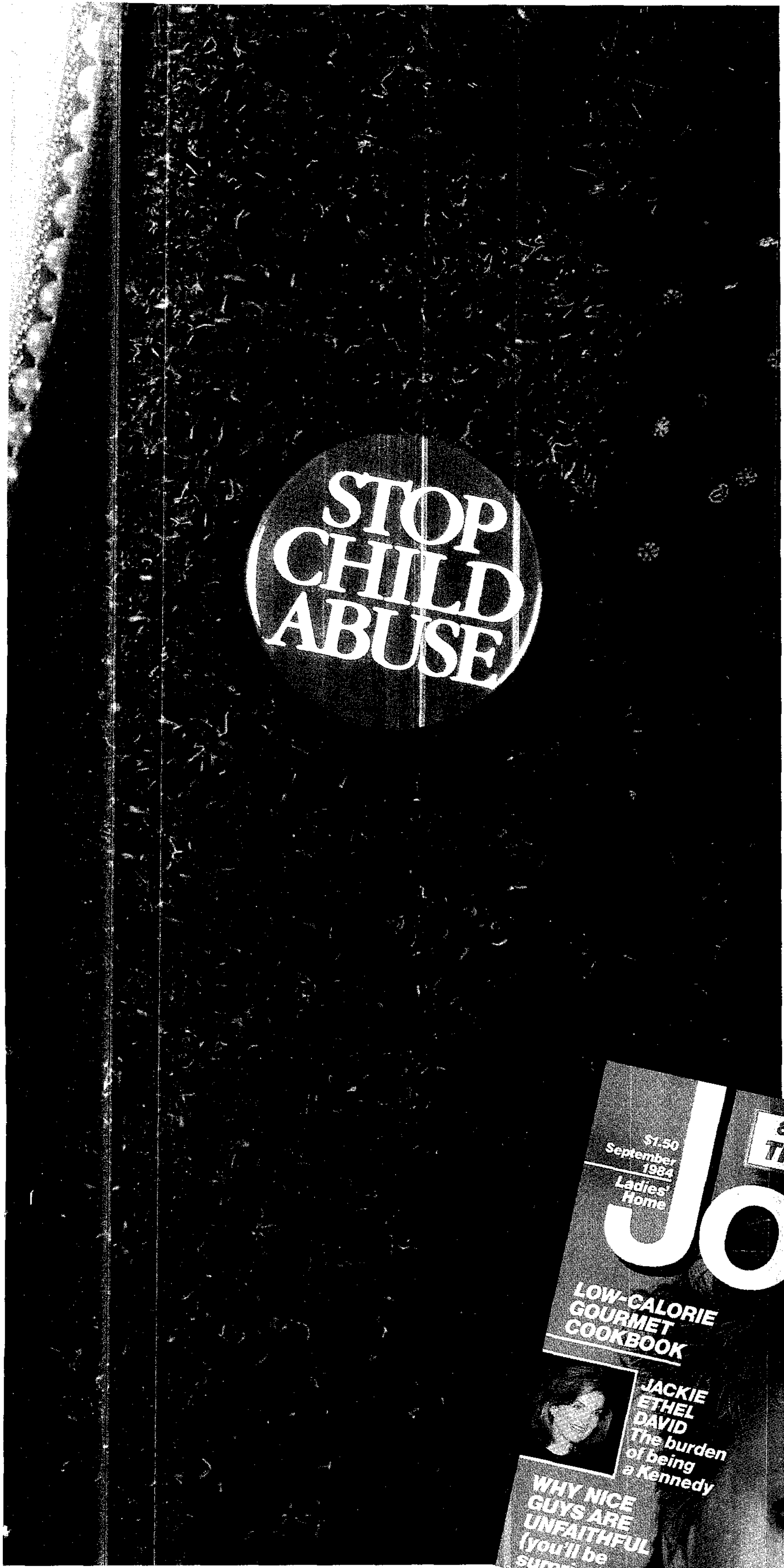
People has been and is a major part of their plan. According to Clint Rodenberg, "People's the ideal magazine to reach the Baby Boom generation...that large group of active, young, prospering men and women who set today's trends and lifestyles. Hennessy's 'Civilized Way' ads fit right into People's editorial, and the editorial complements the lifestyle portrayed in our ads. The synergism performs, beautifully."

Whether you're introducing a product, repositioning, or adding new life to an ongoing campaign, let People perform beautifully for you.

© 1984 Time Inc.


The American Woman.
You can count on her to stand up and be counted.

If you want to know the American woman


STOP
CHILD
ABUSE

Last year, when Ladies' Home Journal ran a hard-hitting article on child pornography, more than 80,000 women wrote to Congress to demand tougher anti-child pornography legislation.

And when such a bill was passed, Ladies' Home Journal was invited to the signing ceremony.

It's long been the tradition of Ladies' Home Journal to present major social issues to the American woman. In the past few months alone, we've dealt with such topics as child abuse, teenage suicide and drug abuse among women.

And it's long been the tradition of the American woman to respond. She's concerned, caring, and committed to making a difference. And when she gets behind an issue, you can count on things getting done.

If you want to know what concerns the American woman today, take a look at the magazine that knows her best. Ladies' Home Journal. The magazine whose stand on social issues earned a prestigious 1984 Clarion award from Women in Communications.

If it's on her mind, it's in her Journal. And that's something you can count on, as well.

read her Journal.

$1.50
September
1984
Ladies'
Home
Journal
8-page beauty, health & fitness plan
THE ANTI-AGING LIFESTYLE
LOW-CALORIE GOURMET COOKBOOK
JACKIE ETHEL DAVID The burden of being a Kennedy
WHY NICE GUYS ARE UNFAITHFUL (you'll be surprised)
PLUS
INSPIRING MAKEOVERS
HOW TO STAND UP TO PUT-DOWNS
"I'M SICK OF WORK!" The back-to-home movement
Christie Brinkley

Introducing The Whatever, Whenever, Wherever Checking Account.

Time is money.
And money is time.

But you probably don't have enough of either to live the way you want.

That's why Manufacturers Hanover Trust developed the checking account for people who are seriously on the go.

Cash Checks At Your Convenience, Not Ours.

As a qualified customer (having at least one other account), you'll be able to cash your checks without ever waiting on a teller line again.

When you sign up for our ATM Quick Deposit℠ service, you can deposit your check at the nearest MHT 24-Hour Banking® Center...and draw on it instantly, even before it clears! (You can deposit up to $1,500 a day; we simply put a hold in the amount of your Quick Deposit on your time-deposit account, statement savings or individual MHT Money Management℠ Account.)

To make your life even easier, we now have over 70 cash machine locations throughout the metropolitan area, including LaGuardia Airport.

Get Cash From Here To Hawaii.

Now you can be out of cash at 3 a.m. and also out of town without being out of luck. Because your MHT Card℠ (you can get it with the checking account) gets you cash at any of thousands of CIRRUS® cash machine locations all across the country, from Manhattan to Maui.

A 24-hour toll-free number directs you to the closest CIRRUS® cash machine, and in minutes you're back in business.

If you're on the go, you need the whatever, whenever, wherever checking account. And you can open one whenever you want, wherever you find a Manufacturers Hanover branch.

We Realize Your Potential.

Member FDIC.

MANUFACTURERS HANOVER
The Financial Source.℠ Worldwide.

prove that nine men out of nine prefer Truman bitter to that of a rival, a mafioso-type tough guy interrogates a group of ten intimidated panelists on a bleak wharf. When one member of the group gives the wrong answer, he is packed off to the back of a car.

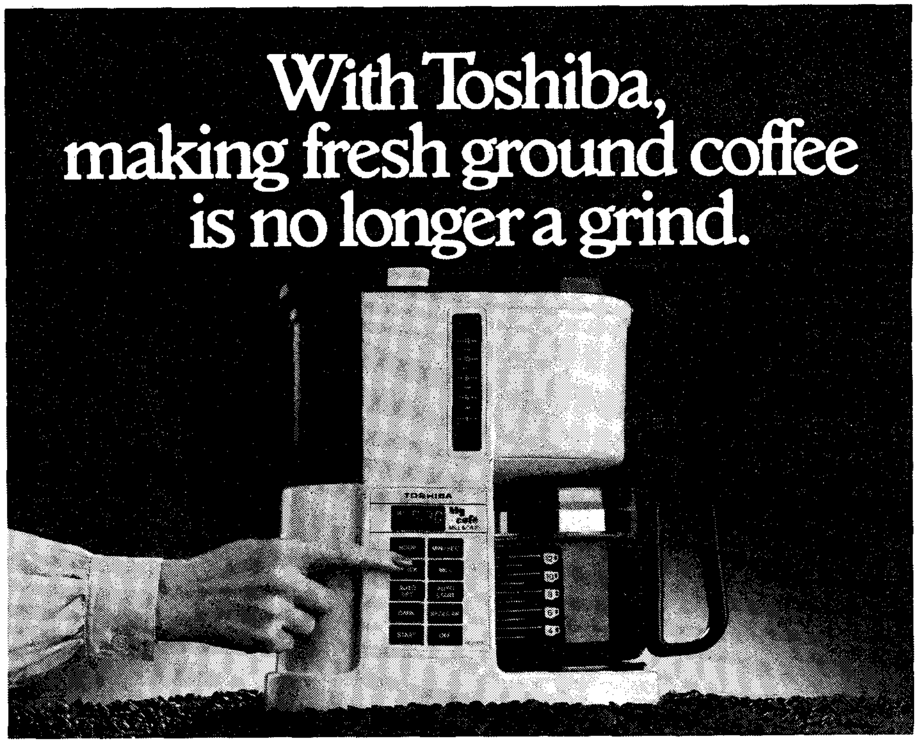
In an effort to become the kind of guy to whom the National Westminster Bank would grant an account, a Knightsbridge punk trims his Mohawk, washes off his makeup, and treks fearfully to the teller, who courteously accommodates him. But when an unreformed punk pair behind him also make the grade, our leading man, recognizing his unnecessary sacrifice, goes mad.

Punk job: *How to sell a bank.*

Drillers marooned on an oil rig are mesmerized as they watch a newly arrived Philips TV. One grabs a mop and confesses to it, "I don't know about you, but I was very near the breaking point."

PG Tips tea, whose campaign has run for 25 years, uses a family of chimps, the females bedecked in blond wigs and house smocks. "Fancy a cup of tea?" one, called Dolly, asks her neighbor, Ida, who bustles about brewing it while Dolly continues ironing and complaining about her aching back and feet. In another commercial for the same product, the chimps reminisce about a wedding long ago, poring over the pages of a photo album. Way back then, they note, the bride and groom enjoyed a spot of PG Tips. Marketers in the U.S. would be unlikely to use spokeschimps, for fear that customers would carefully avoid a tea that apes would drink.

Chimps are only one species in the animal parade of commercials in England, where a top-ranked show is *Training Dogs the Woodhouse Way.* Other pets are in just as much demand—and for ads about more than simply pet products. In one spot for Sainsbury's supermarkets, dogs and cats, alerted to the store-brand pet food, conceal themselves in wicker baskets and try other various cunning methods to get inside the market. And in one commercial, made by a British production company for a Spanish client, a blindfolded cat sits quietly next to a plate of fish, his oblivion created by the Ambi Pur air


With Toshiba, making fresh ground coffee is no longer a grind.
TOSHIBA
My café

It's simple. Just put the beans in the grinder, fill the well with water, and our new My Café 12-cup coffeemaker does the rest.

Like our 8-cup model, it's programmable, so you can set it the night before and wake up in the morning to fresh ground, fresh brewed coffee.

You'll agree, no one knows how to use the old bean like Toshiba.

In Touch with Tomorrow
TOSHIBA
Toshiba America, Inc. 82 Totowa Road, Wayne, NJ 07470

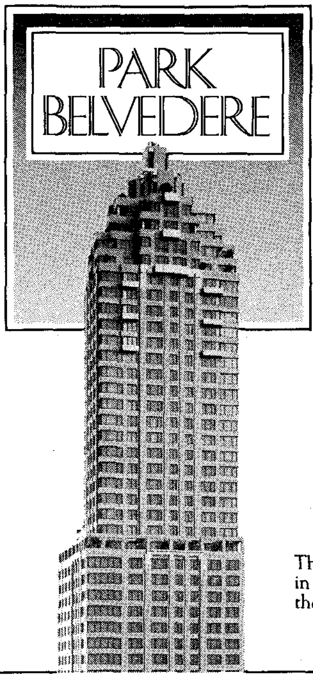
The finest new condominium residence on the upper west side. Period.

A tower residence at 79th Street and Columbus Avenue surrounds you with New York's most magnificent new condominium. Where every window looks out on some of New York's countless other treasures. Olympian views of Central Park: the Great Lawn, Reservoir, Lakes, Belvedere Castle and Sheep Meadow. The American Museum of Natural History and Fifth Avenue's Museum Mile. The fashionable Upper West Side neighborhood. Both of Manhattan's rivers. A half-dozen world famous bridges. The city's breathtaking sunrises and sunsets.

And you get the idea.

It's a unique opportunity to own a brand new condominium in a most elegant location on the Upper West Side. A two-bedroom residence at Park Belvedere will also provide a brilliant setting for the lifestyle you've dreamed of owning. Generously proportioned rooms, 9-foot ceilings and Italian marble master baths continue the traditional values and elegance of Central Park West. Prices for one-bedroom apartments begin at $240,000. Two-bedrooms from $340,000. A wide selection of two- and three-bedroom tower residences with panoramic Central Park views are priced from $525,000.

By appointment only. Exclusive Sales Agent: Manhattan Sales Group, Inc. Please call 212-877-8899.



A joint venture of Zeckendorf Company and World-Wide Realty Corporation and Accord Properties, Inc.

The complete offering terms are in an offering plan available from the Sponsor.

HÔTEL
PLAZA ATHÉNÉE
introduces

Le Régence

Seafood specialties of the first water

Daniel Boulud, Chef de cuisine

For reservations call Maître d'hôtel Max Bernard 212-734-9100.
37 East 64th Street, New York, New York 10021

Montréal

Bonjour, America.
Montréal
awaits you.

The arts, big-time sports, exciting nightlife and the greatest restaurants...they're all yours in Montréal, the French city of America, where your U.S. dollar stretches 20 percent further.

Montréal spoils you at hotels with Old World elegance and New World efficiency. Old Montréal, offers you 17th-century architecture, cobblestoned streets, storied churches...and an ongoing air of celebration so typical of Montréal's *joie de vivre.*

The underground city is Montréal's futuristic answer to incredible shopping in chic boutiques.

Montréal says *bienvenue*–in French, in English and in a host of other languages.

Come. Indulge yourself.

For further information:

Montréal Convention and Tourism Bureau
Dept. Y, 360 Lexington Avenue,
New York, NY 10017
(212) 599-2724

freshener that sits between them. When the deodorizer is removed, the feline goes wild.

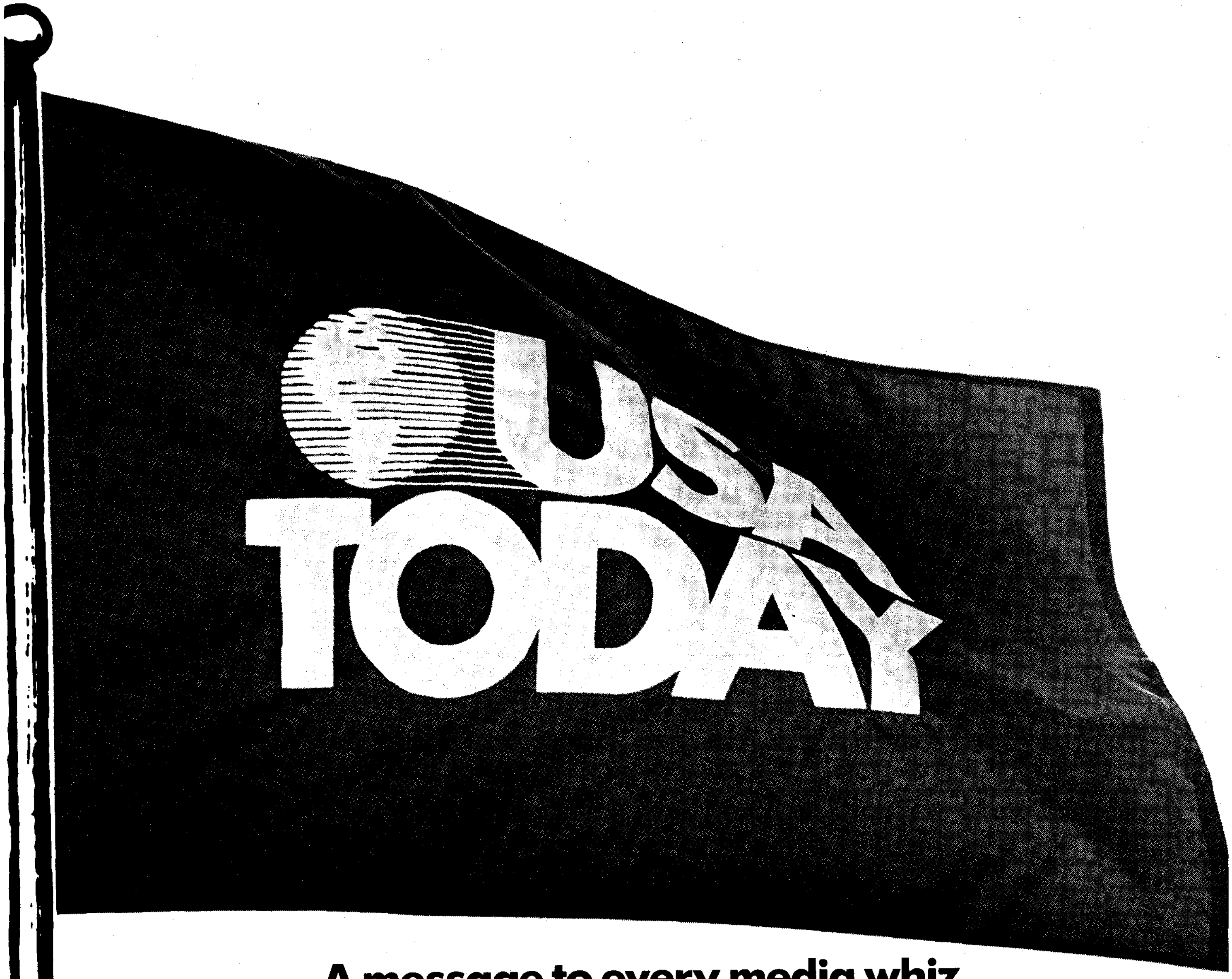
Such inventiveness is what British advertising is all about. The English house-paint company, Dulux, uses an animated fairy tale that is set to a classical rendition of "A Whiter Shade of Pale" to promote its colors. Even a spot for a Black & Decker electric tacker is entertaining. A hammer taps out five even beats, then smashes the hammerer's finger. Five even beats, and it shatters a window. Five even beats, and it splits a beam.

The humorous touch pervades English commercials. "After your exams, put the different banks to the test," intones a ponderous voice on behalf of Barclays as a teenage, sneaker-shod proctor paces a room filled with middle-aged bankers sweating over exam books. In another, a young couple at a service station present the wrong credit card, and Orville, a Jaws-type giant, tilts their car to unload the just-pumped-in gas. And in a third, a car on the horizon prompts the attendants at a gas station into comedic readiness. But they faint dead away when a Citroën BX—"the car that hates garages"—passes them by.

There are, of course, some commercials, both jocular and serious, that simply wouldn't be permitted to play in Peoria. The English are more lenient about flesh, alcohol, and violence on the screen. A man in red-and-white pajamas and nightcap fires a revolver at the crowing rooster on his Kellogg's breakfast-cereal package. Guns make it on programs in this country, but not on commercials. And a Shellgrip road-surface commercial shows a family driving through the woods surrounded by poltergeists. Such nightmarish visions would never make it in American ads.

Happily, American marketers have been learning some tricks lately from their peers across the sea—and have been winning more creativity awards, too. At the Cannes festival this year, where the British usually clean up, American advertisers won just as many awards as their English competitors.

An old adage in advertising is that clients get what they deserve. And two companies that demand the best—Levi Strauss and Apple Computer—get it all over the world. To my mind, the best commercial in the British awards was their Levi's spot, a wordless dramatic salute to hardworking welders that evoked memories of *Flashdance.* And almost as good was Apple's phantasmagoric Orwellian vision, which introduced the Macintosh and explained why 1984 wouldn't be like *1984.* This ad was conceived and created by a U.S. agency. What's an American commercial doing in the British awards? The director was a Brit. ■



A message to every media whiz, creative genius, marketing pro and account exec on Madison Avenue, Michigan Avenue, Battery Street, Wilshire Boulevard and Renaissance Center:

Now that you've run us up the flagpole, isn't it nice to know 5,000,000* people saluted?

**THE
ADVERTISING
MIGHT
OF
USA TODAY.**

THE NATION'S NEWSPAPER
USA
TODAY
VIA SATELLITE

**IT'S
WORKING!**

*5 million readers per issue,
Source: SMRB, 1984

Call Valerie Salembier,
Vice President/Advertising,
(212) 715-5380

The National Interest/Michael Kramer

Q. AND A.

The Mondale Quiz

WITH THE PRESIDENTIAL CAMPAIGN FInally starting to dominate the daily papers and evening newscasts, all the conflicting information and analysis is making many people wish the World Series would start a few weeks early. But it won't, and the election is important, so here are some questions and answers about the state of play:

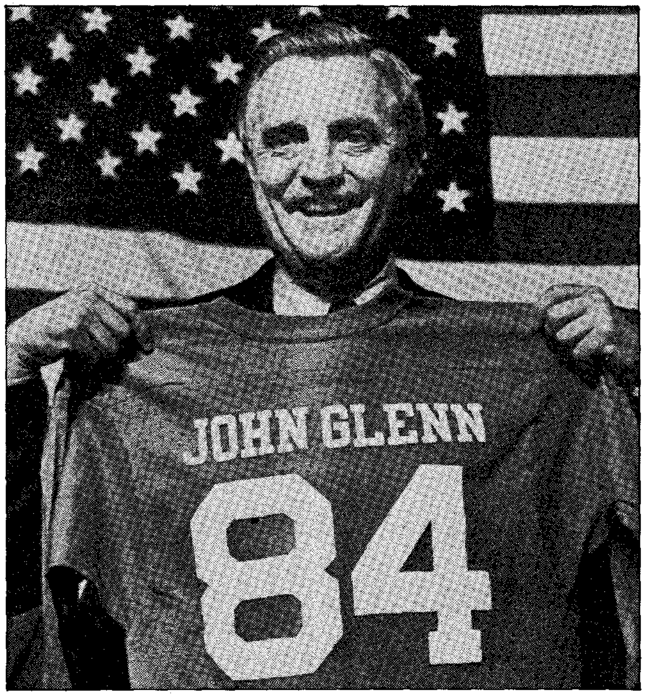
How far behind, really, is Walter Mondale at this point?

Very far. A safe number is probably twenty points. The most important fact about political polling is the trend over time, and Mondale has been going down steadily.

If tradition holds, Mondale will narrow the gap as the electorate begins to pay serious attention in October. But the real trouble for Mondale (when one wonders about the prospects for his actually beating Reagan) can be seen in the various polls' "internals." In last week's CBS/New York *Times* survey, for instance, Mondale trailed in all regions of the country and among all age-groups. Reagan was viewed as "forceful" and Mondale as "cautious." The problem is that even those who agree with Mondale on a broad range of specific issues favor Reagan because they perceive him as a strong leader. The other "internal" frustrating the Democrats is that Reagan has nearly pulled even with Mondale on the question of who would be best able to keep America out of war.

All the polls report a fair number of respondents who say they may change their minds before Election Day—and it is true that Mondale is still not as well known as Reagan—so the potential is still there. But there simply isn't any good news for the Democrats in the latest nationwide surveys. Mondale trails even in states like West Virginia and Maryland, traditional Democratic strongholds. Taking the states separately in an electoral-vote sense highlights the immensity of Reagan's lead.

It isn't difficult—and from a Democrat's perspective, it's altogether too easy—to cede to Reagan with near-certainty 250 of the 270 electoral votes necessary for election. Reagan's base is the Sun Belt, and then some—almost every state west of the Mississippi and south of the Mason-Dixon line. Taken together, these states form an almost foolproof electoral lock. For the 250-electoral-vote calculation, however, one does not even need to concede the entire area to Reagan. The premise is this: Reagan takes the Sun Belt's Big Three—Florida (with 21 electoral votes), Texas (29), and California (47). He takes most of the South, but not Georgia (12) or Mississippi (7), and most of the West, but not Hawaii (4), Washington (10), or Oregon (7). He doesn't even beat Mondale in some of the farm states, such as Iowa (8) and Wisconsin (11); nor the border states of Kentucky (9), Tennesee (11), and Missouri (11). He also fails in the Big Four rust-belt states of Michigan (20), Ohio (23), Illinois (24), and Pennsylvania (25); and in the main northeastern battlegrounds of New York (36), New Jersey (16), and Connecticut (8). (At the present time, however, Reagan is ahead in all of these states.) Anyone can play with these numbers and simply add the remaining twenty electoral votes required for election.



Fumbled play?: *Mondale and the image gap.*

Is Ferraro helping or hurting?

The jury is still out, but Ferraro is definitely a drag in the South, where Mondale must carry *something* if he is to win. And the polls agree that the electorate would prefer George Bush over Ferraro for president.

Why is Mondale in so deep a hole?

Leaving aside the surveys' troubling "internals"—all of which Mondale could transcend if he scored well on the key question of leadership—the campaign's mistakes have been staggering.

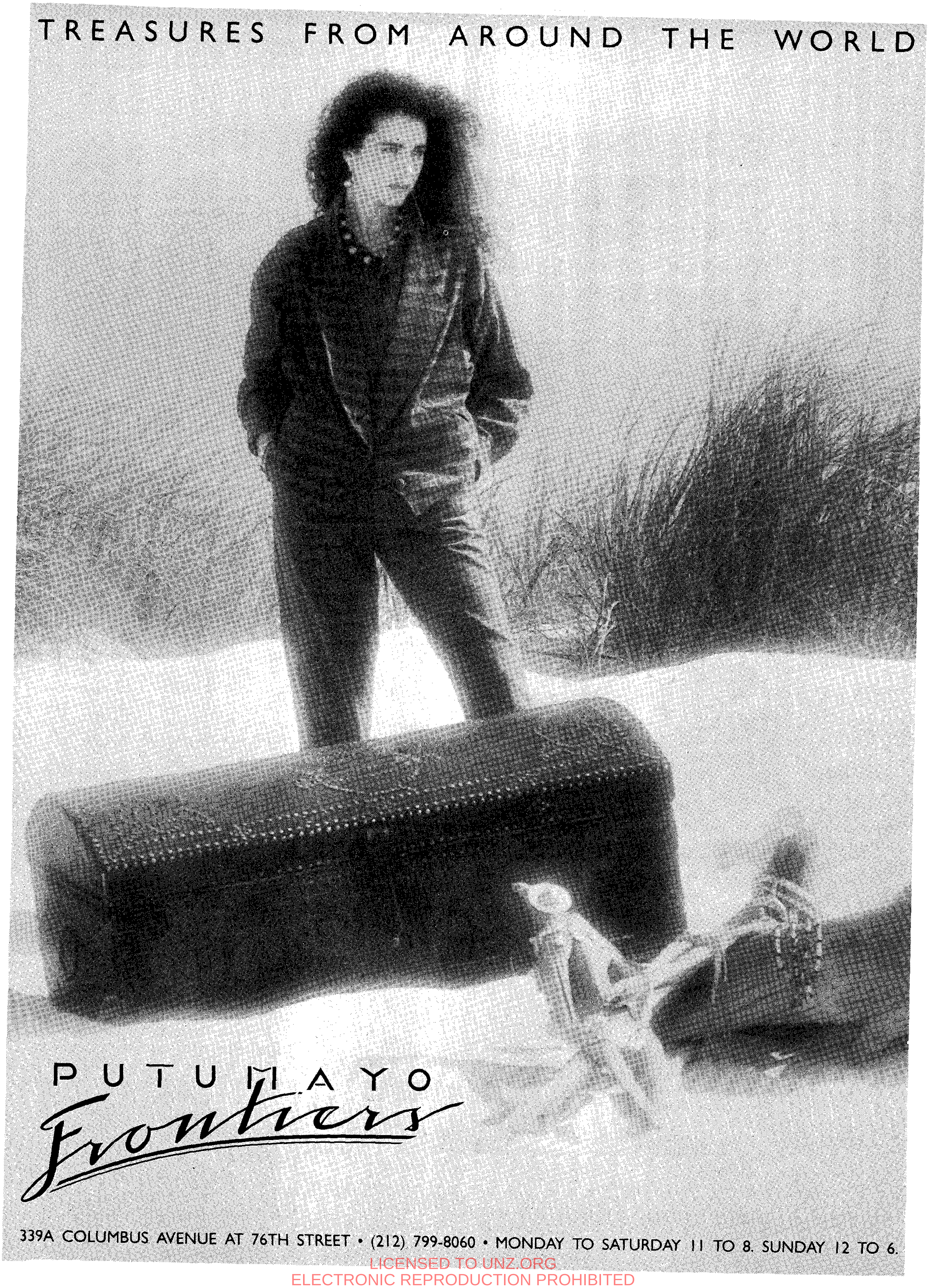
Tactically, Mondale erred by beginning his campaign in the South and West. Attacking Reagan's areas of greatest strength has a theoretical appeal, but Mondale's poor reception only fed his loser image. Campaigns have a psychology all their own. If Mondale had begun in places where he was certain to do well, a perception of momentum and excitement could have been generated.

Similarly, Mondale has been plagued by an inability to decide between appearing "presidential" and going for the jugular. The resulting mix in tone has contributed to the perception of disarray. And Mondale has been pitifully slow to react in an environment that demands immediate response. He should have had a television spot on the air within 24 hours of Reagan's not-so-funny joke about bombing Russia. And immediately after the artful Republican ads claiming that "America is back," he should have responded with something like "Reagan says that America is back. The reality is that America is in hock. Reagan shows us factories that are opening. Well, here are the factories that are closing." Time is everything. Television can answer effectively, but its power diminishes as the event being questioned recedes in our memories.

On the stump, Mondale's chart-of-the-day effort to "educate the country about the deficit" has gone flat because of its complexity and incorrect emphasis. By boldly highlighting his tax plan, the message that's stuck is that Mondale wants an $85-billion tax increase. That pill should have been saved for later. The initial push should have concentrated entirely on Reagan's mortgaging of America's future. And by now, we should have been deluged with some simple spots that play on the fairness issue. Like: "Ronald Reagan tolerates tax breaks for the oil companies, but he cuts back fuel assistance for the elderly."

Incredibly, too, there has yet to be a concerted attempt to tie Reagan to the

Photograph: A.P./Wide World.


TREASURES FROM AROUND THE WORLD
PUTUMAYO
Frontiers

339A COLUMBUS AVENUE AT 76TH STREET • (212) 799-8060 • MONDAY TO SATURDAY 11 TO 8. SUNDAY 12 TO 6.

bloomingdale's

INVITES YOU TO DISCOVER A FRESHER, YOUNGER LOOKING
SKIN. IT BEGINS WITH A REVITALIZING

SKIN RENEWAL TREATMENT

CONDUCTED IN THE PRIVACY OF THE NEWLY OPENED

CHANEL TREATMENT ROOM.

THE ATMOSPHERE IS ELEGANT AND RELAXING. THE EQUIPMENT:
THE MOST PROFESSIONAL INVENTED FOR SKINCARE.
THE RESULTS: EXACTLY WHAT YOU WOULD EXPECT FROM CHANEL—
EXCELLENCE.
CALL (212) 486-2836 TODAY FOR
YOUR APPOINTMENT. EXCLUSIVELY AT 59TH STREET.

CHANEL
BEAUTÉ

© 1983 CHANEL, INC. CHANEL® • CHANEL BEAUTÉ™

STREETS & CO.

WESTSIDE: 69TH & BROADWAY • MON-FRI 11-8, SAT 10-6 • 787-2626
MIDTOWN: AT CHIPP, 14 E. 44 ST • MON-SAT 9-5:45 • 697-2566
EASTSIDE: 69TH & LEX. • MON-FRI 11-8, SAT 10-6, SUN 12-5 • 517-9000

Republican-party platform, which is repugnant in many respects. The White House has asserted that the president is running on his record, not on the platform—and Mondale has so far let Reagan's handlers get away with it.

So, too, the crafty use of humor, a Reagan staple, has been almost totally absent in the Mondale campaign. Most Americans believe that Reagan will be forced to raise taxes if he's re-elected. A single line from Mondale could poke fun at Reagan's invisibility on this issue. Something like "Don't you think Reagan would have come forward with his plan for cutting the deficit if it *didn't* involve higher taxes? Come on now, Mr. Reagan." It *is* possible to attack Reagan's programs without attacking the president personally—which could be disastrous given Reagan's good-guy image. Mondale has to find the handle.

"Reagan is a Teflon candidate," says David Garth, a top media expert, "because no steel has been thrown into the pan. It's steel that ruins Teflon."

One way to create steel is for Mondale to speak in his television spots directly to the people. The cute graphics and professional voice-overs are the last thing a supposedly weak candidate needs. Mondale should be on the air himself, speaking straight into the camera, without props, calmly and forcefully, and with a single, simple message. Mondale can win only if he raises the stakes, if he makes people believe that an election they view as unnecessary is in fact vital to their futures. To do this, he must project urgency and strength. And the only way to do it is to present himself straight up without a filter.

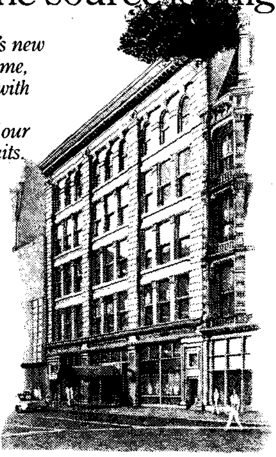
Can Mondale still win?

To begin with, the Democrats have to expand the voting base. This is something they've been preaching about for years but are only now doing in earnest—and there are less than three weeks left before the rolls close. The fact is that the Republicans have been doing what the Democrats have been talking about doing. For the most part, Mondale has left his registration drive in the hands of the party's traditional constituency groups. Reagan, on the other hand, has firmly controlled the GOP effort by housing it under one roof. The bottom line is that the Republicans are, at the very least, holding their own. Especially in the South, the large black registration increase that resulted from Jesse Jackson's candidacy has been offset or exceeded by the Republicans' campaign for new white voters. In Georgia, for example, a state not even included in the 250-electoral-vote calculation, the Washington *Post* reports that registration among whites, who favor Reagan over Mondale by 2 to 1, is up almost 100,000 over registration among blacks in the past year. Nationwide, at a

IT'S A LANDMARK, A GALLERY, A MUSEUM, A FACTORY, AND A PERSONAL TAILOR.

IT'S ALSO THE NEW HOME OF THE NEW YORK SUIT.

And the source for highest New York quality at less-than-high New York prices.



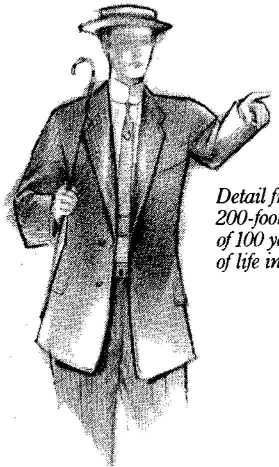
Saint Laurie's new landmark home, a structure with the style and distinction of our New York Suits.

Once we decided to give our New York Suits a new home, we couldn't settle for second best any more than we would let an inferior fabric go into our coats. So the building we finally picked, the old Lord & Taylor Dry Goods Store on Broadway at 20th, is a structure with every bit of the style and distinction of our New York Suits. And now we're able to offer services we could only dream about at our old address.

***Item.* We now have an alterations department.** No assembly line here: Each garment is altered from start to finish by one tailor. We've invited our longtime associates, Bruno and Anthony of Marsan Tailors, to join us. As before, our prices do not include the cost of alterations – so you need pay only for what you yourself require.

***Item.* We've added New York's speediest special-order department – and its most reasonably priced.** You can request any suit in any fabric – and take delivery in two weeks. On the first floor; by appointment.

***Item.* We've opened up our work rooms for our customers to tour.** To *prove* our claims about our C.E.O. tailoring.



Detail from our 200-foot mural of 100 years of life in suits.

***Item.* We've added a museum.** And our exhibits consecrated to tailoring and our gallery of the history of suits – full of pictures like the one above – make us the only place in the world where you can buy your suit in a museum.

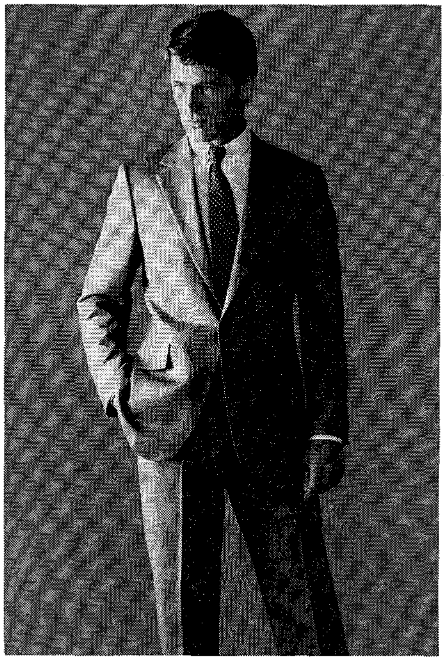
***Item.* We've filled our racks with thousands of tailored suits and separates for fall.** We make six styles for men and ten for women in 150 superb fabrics – worsteds, cashmeres, midweights, and more.

From our museum: a life-size statue of Maria, who hand-finishes coats just upstairs.

***Item.* Our New York Suits still cost 30 to 50% less than comparable garments anywhere.** We may call a landmark our home now. We may be your personal tailor. But we're still a factory. And as a result we can price our New York Suits at $185 to $370 for men, $195 to $380 for women. We've been offering great values like these since 1913, and we're not going to stop now – we wouldn't be the home of the New York Suit without them.

Come visit us soon.

Send $2 to Dept. NY2 for our mail order catalogue, The New York Suit: A Guidebook.



SAINT LAURIE LTD.

MANUFACTURER OF CLASSIC BUSINESS SUITS SINCE 1913.

897 Broadway at 20th Street, New York, New York 10003 (212) 473-0100. Monday to Saturday 9 to 6; Thursday until 7:30. Sunday 12 to 5.

CONCORD®
MARINER
SG

Designed to accommodate the most active lifestyle. Thinness made possible by Concord's **nine/quartz®** movement.
A sculptural blending of stainless steel and warm, rich 14 karat gold. Water-resistant to 99 feet. Accurate to within 60 seconds a year. Never needs winding. Completely hand-crafted in Switzerland.

Unrivaled value on all our fine watches and custom-made jewelry.

Swiss watchmaker on premises to size your watch while you wait.

Stanley&Son
THE JEWELRY PEOPLE
ON 6TH AVE. & 37TH ST.
1006 SIXTH AVE. NYC 10018 • 212-354-6975
Complimentary Jewelry Care Kit for all NEW YORK Readers!
No purchase necessary.

Size 14 to 46.
We Have
It All!

The Forgotten Woman.
DESIGNER FASHIONS
IN LARGE SIZES ONLY

888 Lexington Ave. (66th St.)
(212) 535-8848

cost of approximately $4.50 per new voter, the Republicans have already surpassed their goal of 2 million new registrants. No one even pretends the Democrats can reach their stated goal of 5 million new voters.

Mondale's best hope is a rise in the polls. If, by his own efforts or simply because of the traditional narrowing, he can close the gap to, say, ten points, the media will take over. The story will be the Democrats' momentum. The mere perception that Mondale is catching on could propel him into a real race. The reason doesn't matter. It's even possible that last week's bombing of the American Embassy in Beirut will rekindle thoughts of the marines massacre and cause the electorate to wonder about Reagan's abilities as commander in chief.

Can the debates turn things around?

Absolutely. They are Mondale's single best shot. Increasingly, at his press conferences Reagan seems to be unfocused, and these days, he almost never takes questions of substance. When he did so recently at the Chicago Economic Club—where the questions were carefully screened—the president didn't even know his own administration's estimates of the budget deficit. So the potential for Reagan to appear out of touch is great—and press reports of a clear Mondale debate victory could cause Reagan to nose-dive in the polls.

But Mondale must do more than merely watch Reagan trip. After all, the surveys show that people simply ignore the evidence of Reagan's disengagement. Mondale must be ready to pounce. He must know Reagan's case better than Reagan and be ready to demolish it. Only in this way can Mondale appear as Reagan's equal. It's the perception of weakness that Mondale must shatter—and especially among white males, who currently favor Reagan overwhelmingly. Mondale need not be *too* macho. But he must stand toe-to-toe with the president.

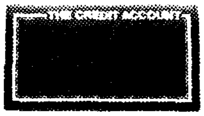
The danger for Mondale, besides losing outright, is that those watching the debates will simply tune in to reassure themselves that the Gipper can say *something* without a script. In New Hampshire in 1980, most every journalist who watched the Manchester debate concluded that Reagan had come in last in the field of seven. On *points,* Reagan lost. But voters predisposed toward Reagan because of his philosophy wanted only to see that Reagan was on his feet and kicking. The same may be true this year. By a large plurality, the electorate says it is ready for four more years of Ronald Reagan. They have accepted his record, warts and all. If during the debates they are looking only to see that he is still alive, then Mondale is dead. ■

European American Bank has many ways to get you the money you need.

European American Bank has many different ways you can borrow money or get credit. Qualify, and you can pick the kind of credit or loan that's right for your specific needs, and your budget.

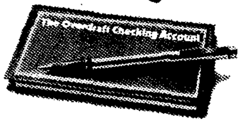
PERSONAL LINES OF CREDIT

The Credit Account



The Credit Account is a line of credit that's totally separate from your checking account or any other account. Just qualify and you can have any amount up to $25,000 available. Whenever you need money, just write a special Credit Account Check as you would any other check. Since this account is separate from your checking account, you can see your credit picture instantly and always have it under your control. There is no cost for The Credit Account until you use it.

The Overdraft Checking Account



The Overdraft Checking Account from EAB is a checking account with a line of credit attached. Qualify and you get automatic protection against bouncing a check, plus you can write yourself a loan anytime you want. And this overdraft protection and loan feature costs you nothing until you use it.

EAB BANK CARDS

MasterCard® or VISA® Cards

These cards are a convenient way to make purchases at more than three million places worldwide. Qualify for EAB MasterCard and VISA cards and you can get instant cash advances up to your credit limit, and beginning November 1 you also get $100,000 travel accident insurance when your fare is charged to your card and emergency cash up to $500 when you need it.

In addition, EAB offers the prestigious Preferred MasterCard card with a considerably higher credit line available.

HOME MORTGAGES

First Mortgages

If you're in the market for a home, a First Mortgage from EAB can help. Interested in a house, a condominium or a co-op? Check with EAB first.

Home Equity Borrowing

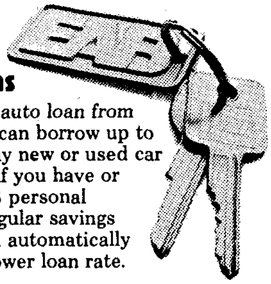
If you own a home and have a first mortgage, you can use the equity you've accumulated in it for a Home Equity Credit Account or a Home Equity Loan.

The EAB Home Equity Credit Account is a 25-year line of credit. Qualify and you can get credit that ranges from $7,500 to $100,000. You can use your line as often as you want *simply by writing a check. And you* only pay interest on the money you borrow.

A Home Equity Loan lets you borrow in lump sums ranging from $5,000 to $75,000.

LOANS

Auto Loans



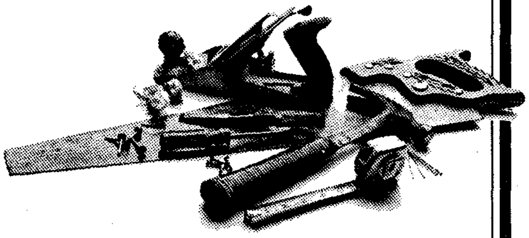
Qualify for an auto loan from EAB and you can borrow up to $25,000 for any new or used car you like. And if you have or open any EAB personal checking or regular savings account, you'll automatically qualify for a lower loan rate.

Personal Loans

You can borrow up to $25,000 for any reason, when you qualify for an EAB Personal Loan. Money you can use for a college education, a wedding or any other useful purpose. If you are or become an EAB regular savings or personal checking customer, you also get a lower loan rate.

Home Improvement Loans

You can borrow up to $20,000 if you qualify for a Home Improvement Loan from EAB, to fix up, extend or improve your home. And, like our auto and personal loans, you can get a lower loan rate simply by having or opening an EAB personal checking or regular savings account.



For more information call
(516) 248-7020,
(212) 895-3404 or
(914) 761-6400

To apply or to get more information, just call us weekdays between 9 AM and 5 PM, or come into any one of our more than 90 branches.

We will help you fill out the application and get back to you quickly with a credit decision.

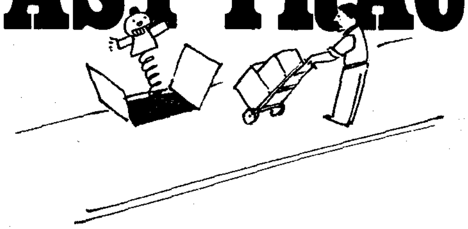
Get the money you need from European American Bank. The bank that works hard to offer you the finest in banking products and the very best in personal service.

Home Equity Credit Account available only for N.Y. State property.

EAB®
European American Bank

EQUAL HOUSING LENDER
Member FDIC
Chartered in New York State

FAST TRACK



Rx

A Philosopher in the House

"THERE ARE DOCTORS WHO are enamored of power and technology," says John D. Arras, philosopher in residence at Montefiore Medical Center in the Bronx. "I try to introduce a more humane, down-to-earth perspective."

For the past three years, Arras, 39, has been talking with doctors about their ethics. Several times a week, they discuss the moral implications of such issues as organ transplants, life-sustaining procedures, and "informed consent," the process by which a doctor and a patient review the options available for treatment and then reach an agreement. He admits that it's difficult to gauge the impact of his work: "Unlike a doctor, I don't see a tangible result. All I can do is see if I keep getting invited back."

Arras, who also teaches an ethics course at Barnard, is paid $17,000 by the hospital. He never tells a doctor what to do in a specific case, and he rarely talks to patients. Sometimes, there are conflicts. Shortly after starting the job, Arras publicly disagreed with the hospital's decision to use dialysis to sustain a 75-year-old diabetic who wished to die a natural death. More recently, a young doctor protested to Arras that she had gone into medicine to avoid dealing with moral questions.

"There was a national poll recently," says Arras, "in which most of the doctors questioned thought 'informed consent' just meant getting a signed release for what they are going to do to a patient. My job is to try to get doctors to think more in terms of helping a patient make a good decision and less in terms of 'What can I get away with?' "

PETER BLAUNER

BRIEF LIVES

ON THE BOEHM

STRIDING TOWARD HER TRUMP TOWER gallery, Helen Boehm of the Boehm porcelain company reels off advice to women: Wear sensible jewelry. Muggers "don't think these are real," she laughs, tugging at her grape-size pearls. And remember her favorite word: "W-O-R-K!" It's what made her a millionairess, according to her forthcoming autobiography, *With a Little Luck . . . An American Odyssey* (Rawson).

"I've been to Buckingham so many times," says Boehm, who was born to Italian immigrants in Bensonhurst and knows the royals from charity work and her new hobby, sponsoring polo teams. She shows me a photo of herself next to the queen, who looks glum. "My team had just defeated Prince Charles's. Do you know what the chances are of posing next to the queen?" She digs me in the ribs. "One in 35 million."

Boehm, who started the firm with her late husband, Edward, in 1950, owns an apartment at the Pierre, a house on the Delaware, a horse farm, a Mercedes coupe, a limousine, and a Duesenberg ("I'm a little showy").

"We sell a lot of beauty," Boehm says—over 500,000 pieces in the past 34 years. These include more than 500 types of birds, 400 flowers, 200 animals, Pope Pius XII, a Chanukah lamp (part of the "Judaic" line), and Beverly Sills. Every president since Eisenhower (on whom Boehm bestowed an anatomically exact Hereford bull) has used the company's figurines as official gifts. Boehm thought up the shelled peanut in the Georgia brown thrasher's beak for Jimmy Carter, and the next issue of the company magazine features her with Nancy Reagan. In 1979, she had her artists create a "pure-gold camel with Harry Winston–diamond eyes." Loading this and $1 million worth of similarly appealing knickknacks into a chartered jet, she flew to Saudi Arabia and sold the lot.

This summer, Boehm's $275,000 vermeil eagle was cast by the queen's silversmiths. Her bid to take over Britain's venerable Royal Worcester company was being considered. And she danced with Prince Charles in a dress she designed herself, dripping with white Austrian cut-glass jewels. "Princess Diana admired them so much I sent her some in black."

SHARON CHURCHER

Photographs: left, Terry Arthur/Camera 5; right, James Hamilton. Illustration by Guy Billout.

DETAILS

Sidewalk Underground

TONY GOLDMAN, WHO OWNS the SoHo Building at 110 Greene Street, believes that "the sidewalks are a great canvas to work on." So when Françoise Schein, a Belgian artist, proposed a sculpture for the pavement in front of 110, Goldman put his money—and his sidewalk—where his mouth was.

Schein's proposal, a map of the Manhattan subway system ("I couldn't fit Brooklyn or Queens on the sidewalk"), should be in place before winter. It will run the length of the building, 87 feet, and be 12 feet wide. The IRT, BMT, and IND will be represented by stainless-steel bars embedded in concrete. Schein plans to mark the 156 Manhattan stops with illuminated glass disks, and estimates the cost at $30,000. "My partner thought I was crazy," says Goldman, "but I told him, 'It will get you another dollar a square foot.' "

Schein has been working on the project for almost nine months, much of that time spent riding the subways with models of the project on her way to meetings of the city's various planning agencies. The map has been approved by Community Board 2 and the City Art Commission, and awaits formal approval from the Transportation Department and the Landmarks Commission.

Schein's version of the subway system isn't exactly like the MTA's—she combined old and new maps to fit the space. But despite all the time she's put in, "I still have to look at the map to see where I'm going."

AMY VIRSHUP

PRICES

HERE ARE SOME COSTS THAT the New York equestrian might incur this fall:

☐ Monthly board in a box stall at the Claremont Riding Academy (175 West 89th Street), $385.

☐ A black velvet hunt cap at H. Kauffman & Sons (139 East 24th Street), $39.95.

☐ Made-to-order field boots at M. J. Knoud (716 Madison Avenue), $395.

☐ A braided-leather crop at Miller's (123 East 24th Street), $15.50.

CHOW

HERE'S THE BEEF

AT FIRST GLANCE, T. J. Tucker on 59th and First doesn't look much different from most of the sleek bar-restaurants in the neighborhood. The ceiling fans revolve slowly, the tablecloths are checked, and the menu is bland. But Tucker's is quietly becoming almost as much of a hangout for notables as Jim McMullen's, and its regular customers include such sports celebrities as John McEnroe and Frank Gifford, Eileen Ford models, and, on occasion, former governor Hugh Carey and Evangeline Gouletas.

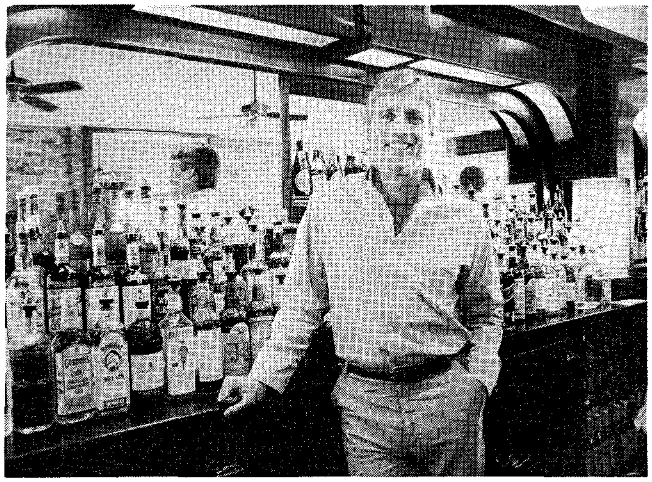
The uniting force is a trim, 43-year-old former CBS Sports producer and college jock named Tom O'Neill (right). An affable man with wandering eyes, O'Neill has consistently been able to attract old athlete friends since opening the restaurant in 1982 with former Giant fullback Tucker Frederickson. During a recent Tuesday lunch, he looked up from a chat with customers to see O. J. Simpson, along with ex-Minnesota Viking wide receiver Ahmad Rashad, tapping on the window. At night, the bar is often lined with broadcast executives, Wall Street types, people from the United Nations, and former ballplayers.

"We don't get quite as many of the guys who are playing now," O'Neill said. "Most of them don't live in Manhattan."

Friends and some of the models O'Neill used to date from the Ford agency two doors down the block have helped provide a good deal of his lunchtime business. Not long ago, Cheryl Tiegs walked in and kissed one of the bartenders. But his establishment is frequented by sports stars and beautiful women, O'Neill says that his customers have rarely been bothered by autograph hounds or mashers.

"We haven't even had to hire a bouncer," he says. "Just remember, a lot of the guys in here are former football players."

PETER BLAUNER

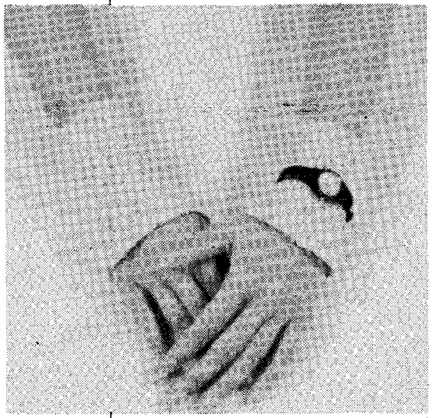


Photographs: top, James Nachtwey/Black Star; bottom, Frank Fournier/Contact.

SEEN

HOT WRISTS

THE YOUNG WOMAN AT THE next table at Mezzaluna had flair. She was Italian photographer Priscilla Rattazzi, and she wore a white T-shirt dress, its sleeves pushed up above her elbows. On her forearm there was a knitted pale-pink cuff, a Rolex watch clamped over it. Had she sprained her wrist?



"Two people already asked me that," she said, raising her other arm to reveal a second band of pink. "I saw them at Joseph Tricot and thought they were chic. But people who are not, quote, fashion-conscious just think I hurt myself. The dress was boring without them."

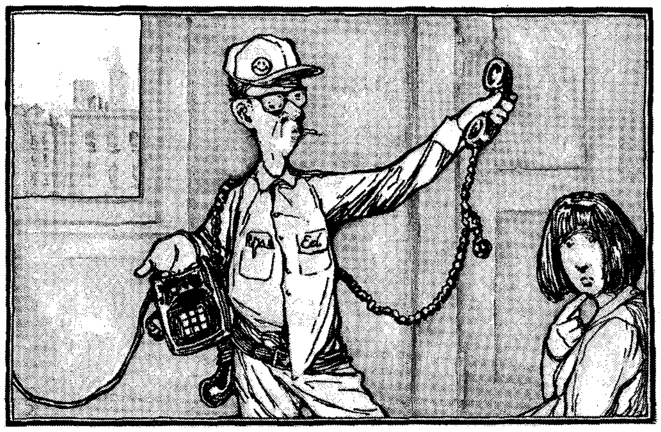
Both Joseph Tricot stores (804 Madison Avenue, near 68th Street, and 320 Columbus Avenue, near 75th Street) will have elbow-length wrist warmers for fall that can drip over the knuckles, looking a little like fingerless gloves, or bunch up on top of long sleeves. About $25 a pair, they'll come in black, red, blue, green, turquoise, and pale pink.

The shorter wristlets may be back next spring. But if you plan on wearing them to eat pizza at Mezzaluna, know that someone else got there first.

NANCY MCKEON

MINOR OUTRAGES

FOR WHOM MA BELL TOILS



NOT LONG AGO, I USED A remote to check the messages on my answering machine and heard a persistent busy signal. The phone was out of order for several hours, so I called the repair office.

"Will you be home until six?" the operator asked. Like most New Yorkers, I've spent hours waiting for the phone company; I suddenly got cold feet.

"That's okay," I told the operator. "On second thought, maybe there's something wrong with my answering machine."

I ran back to my apartment and looked at the machine. Sure enough, it was stuck on "listen" instead of "answer." I pushed the right button and got ready to leave. The front-door buzzer rang and a voice shouted into the intercom, "Phone repair!" Considering that I had called only half an hour before and hadn't made an appointment, I was astonished at the efficiency of the "new" phone company. I buzzed the man in and waited. Ten minutes later, he knocked on my door.

"I've just been checking the wires in the basement, and I can't find the problem," he said. I explained that the problem was the answering machine. "Do you know that for sure?" he asked, walking into the apartment. He headed straight for the phone. "This is a mess," he said, wiping the dust from the dial. "And these wires . . . they're all tangled up. No wonder you've got trouble."

Immediately, he pulled out equipment from his bag and started to do tests on the phone. "Excuse me," I interrupted, "but I'm positive it was the answering machine." He continued to do more tests. "Yep, you're right," he finally said. "It's the answering machine. You know, we charge for house calls." (A visit from the phone company costs $28.08.)

"But I never asked you to come," I replied. He pointed to my name on a piece of paper. "So how did this get here?" I explained that I called the repair office but told them I was going to check my answering machine. He gave me a skeptical look.

"Okay," he said, "we'll be lenient with you this time. But from now on, don't mess around with the phone company."

PATRICIA MORRISROE

OVERHEARD

MORE A WAY OF LIFE

TWO WOMEN, IN THEIR MID-twenties, on Columbus Avenue:

Visitor: "What's Lincoln Center? Is it just one building, or is it a whole place?"

Resident: "No, no, Lincoln Center is an *attitude*."

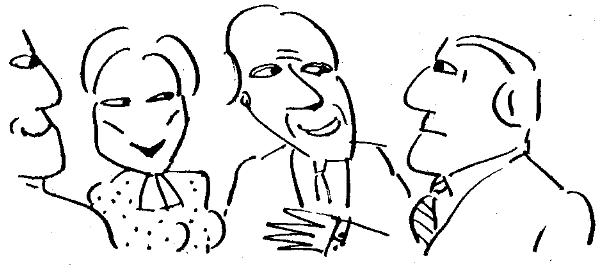
The Worst of Answers

ON *Tic Tac Dough*, quizmaster to teacher:

Question: "Charles Dickens wrote *A Tale of Two Cities*. Can you tell me the two cities mentioned in the title?"

Answer: "Well, yes, I think I can—Sodom and Gomorrah."

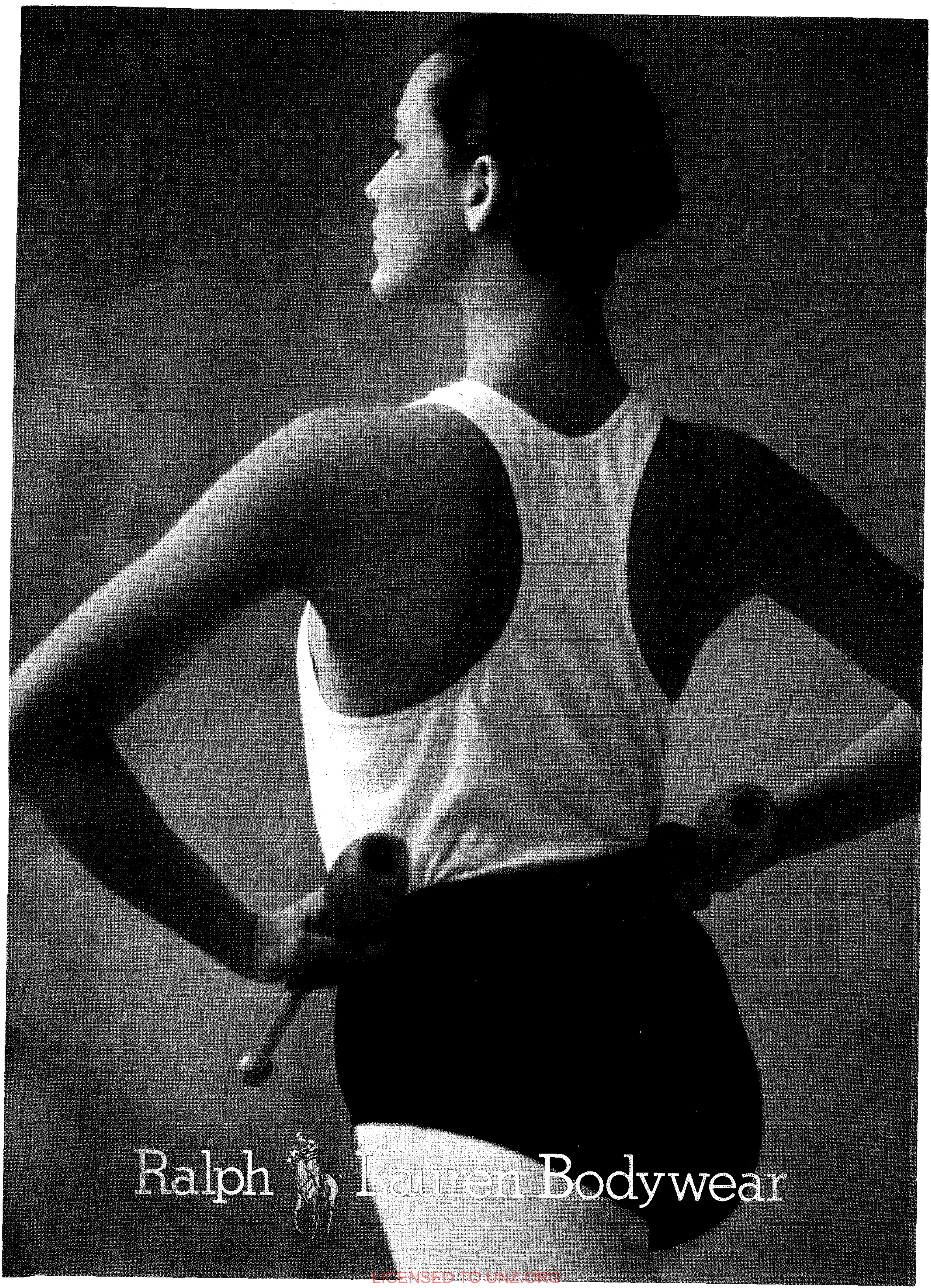
PEN & PENCIL



"I want you to get to know Eve, who is with the smart money, and Fred Polk, who handles our funny money."

ANTHONY HADEN-GUEST

Photograph by Priscilla Rattazzi. Illustration by Peter Elwell.


Ralph Lauren Bodywear

RUTH RECOMMENDS

BY RUTH GILBERT

The New York Film Festival runs September 28 through October 14 at Lincoln Center. Country *opens the event;* Paris, Texas *closes it.*

'IRRECONCILABLE DIFFERENCES'

Shelley Long and Ryan O'Neal are parents of a ten-year-old (Drew Barrymore) who sues them for divorce. The film, directed by Charles Shyer, opens September 28 at the Sutton and other theaters.

THE KING COLE ROOM

Joe Bushkin, jazz pianist extraordinaire, *plays this room through December 8. Through October 13, he salutes Louis Armstrong; then, Fats Waller; and finally, his own golden anniversary.*

MENUDO

The mini-idols of two continents are at Radio City Music Hall September 27 through October 6. Look for their latest recruit—twelve-year-old Ricky Martin. And buy throat lozenges for your teenage daughters.

'LES CONTES D'HOFFMANN'

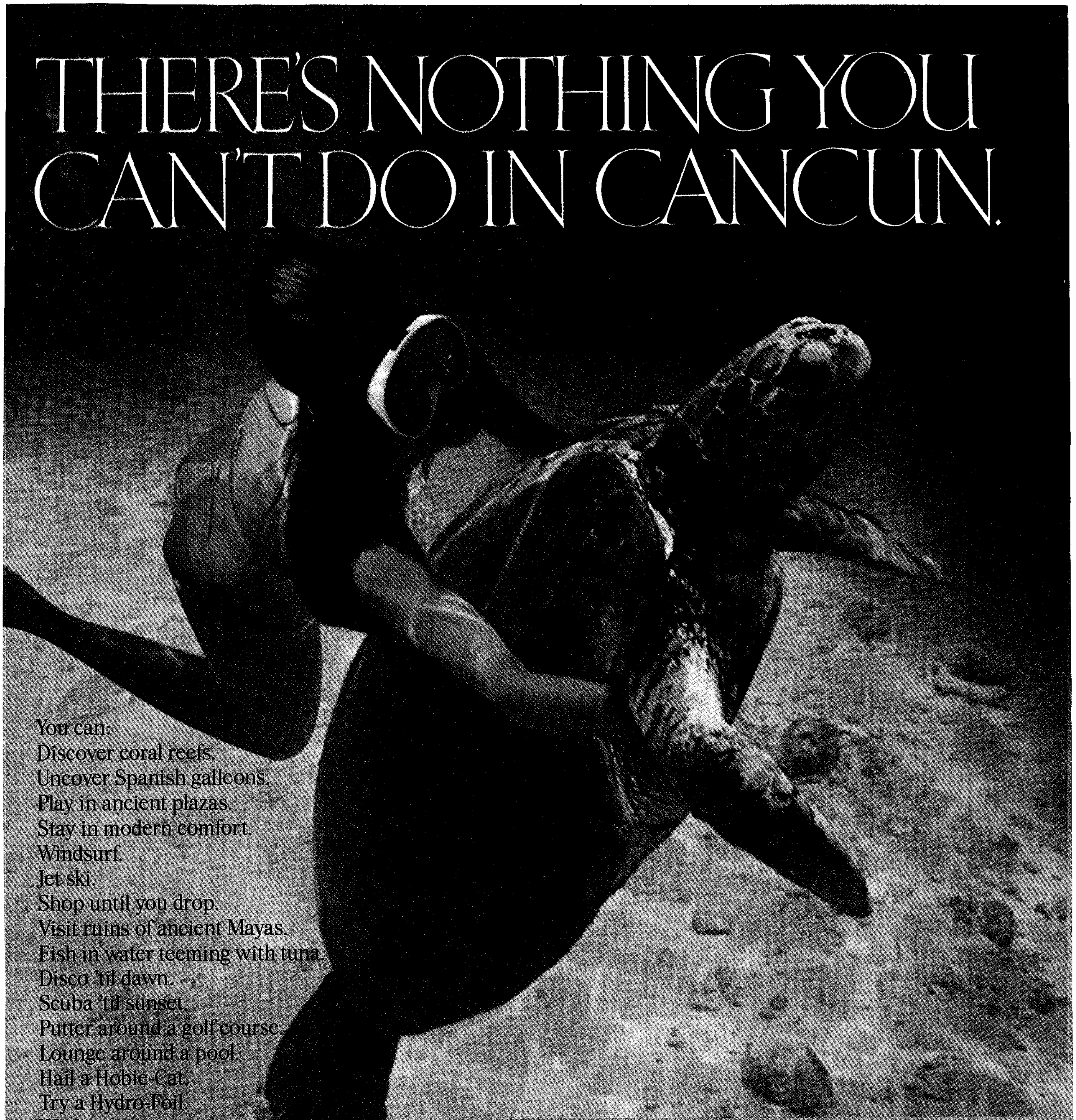
Catherine Malfitano is all three heroines in Offenbach's opera, which returns to the Metropolitan Opera September 25. Here she is the sorely beset Antonia in a scene from Act III.

'PHOTOGRAPHY AND ABT: A 44-YEAR RETROSPECTIVE'

A 1972 picture of the Italian ballerina Carla Fracci is a highlight of the Dyansen 57 Gallery exhibit, which runs from October 2 through 13 and features American Ballet Theatre stars of past and present.

Photographs: top right, J. Heffernan; center right, © Jack Mitchell; bottom, Henry Grossman.

THERE'S NOTHING YOU CAN'T DO IN CANCUN.



You can:
Discover coral reefs.
Uncover Spanish galleons.
Play in ancient plazas.
Stay in modern comfort.
Windsurf.
Jet ski.
Shop until you drop.
Visit ruins of ancient Mayas.
Fish in water teeming with tuna.
Disco 'til dawn.
Scuba 'til sunset.
Putter around a golf course.
Lounge around a pool.
Hail a Hobie-Cat.
Try a Hydro-Foil.
Work on your serve.
Beef up your backhand.
Fly in a thrilling Para-Sail.
Glide in a lazy Ultra-Light.
Star gaze.
Sun bathe.
Bask in the warmth of Mexican hosts.
And yes, you can even hitch a ride
with a giant sea turtle.

Archaeological site at nearby Tulum.

CANCUN. THE EXCITING CARIBBEAN ISLAND.

Call your Travel Agent.

©1984 FONATUR, Mexico Tourism

ABORTION AND THE ARCHBISHOP

BY JOE KLEIN

Center stage: *With the ever-present red rose.*

THE ARCHBISHOP WAS EMbarrassed. "Please forgive me. In 38 and a half years as a priest, I've never been this late for mass before," John J. O'Connor told the members of the Catholic Lawyers Guild assembled at St. Andrew's Church near City Hall on a recent Monday evening. He'd kept them waiting a half-hour. "Promptness is something I've always prided myself on—perhaps too arrogantly . . . but today has been *dreadful* . . . just agonizing, and chaotic. I simply lost track of time."

It *had* been a difficult day, a difficult week, in fact. The archbishop had been forced to spend much of his time dealing with the fallout from his latest foray into national politics: the assertion that Geraldine Ferraro had misrepresented the church's teaching on abortion. He had spent a courteous but not very pleasant half-hour on the phone that day with Ferraro herself. And now he was besieged by questions and cameras everywhere he went. As he began to say mass for the flock at St. Andrew's, another flock—at least a dozen camera crews, plus a score of still photographers and print reporters—was setting a skirmish line on the church steps, eager for the latest news of the Ferraro tiff.

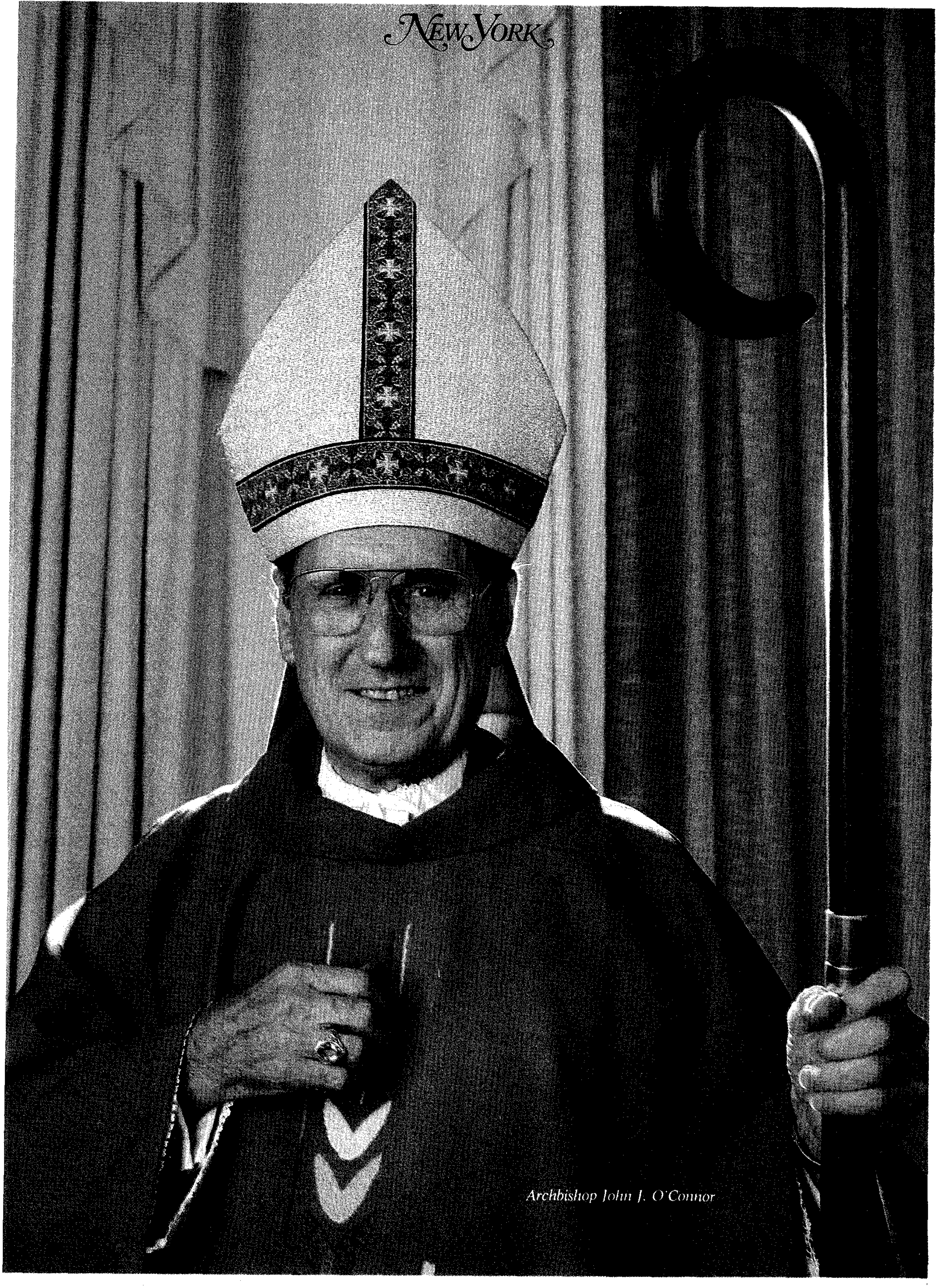
The night before, he'd been surrounded by a similar army of journalists in front of St. Vartan Armenian Cathedral, the reporters screaming, pleading: "Your Eminence . . . Your Excellency . . . what about Ferraro? What did she do wrong?"

"These things are very complex," he'd said calmly. "They're not the sorts of things one discusses literally on a curbstone." And yet the curbstone—figuratively, at least—has been John O'Connor's pulpit of choice ever since he was named archbishop of New York last January.

THE FERRARO DISPUTE IS ONLY THE MOST RECENT in a series of open, messy arguments with local and national politicians. O'Connor, who is 64, has quickly established himself as New York's most outspoken Roman Catholic leader in history. He has battled with Mayor Koch over gay rights (and won, in court, the right not to hire homosexuals in city-funded church social-welfare programs). He spent much of the summer debating Governor Cuomo and others over whether it was possible for a Roman Catholic politician to have differing private and public positions on abortion. It could even be argued that the unlikely spectacle of "religion and politics" holding center stage in this year's presidential campaign is largely a result of John J. O'Connor's willingness to speak his mind.

After the fifteen tranquil years of Terence Cardinal Cooke,

Photographs: left, John Sale; right, Harry Benson.



Archbishop John J. O'Connor

ON-LINE: *“I think John O’Connor upped the ante on abortion all by himself,” says Bishop Ahern. “I think it is an act of great courage, because they’re going to* flay *him over this before it’s finished.”*

At odds: *With Geraldine Ferraro at a dinner in New York.*

it seems New Yorkers have a tiger in the archdiocese again. There hasn’t been so much attention centered on St. Patrick’s Cathedral since the days when Francis Cardinal Spellman held forth subtly but unmistakably, claiming absolute moral authority and wielding vast political power from the chancery—nicknamed the Powerhouse—on Madison Avenue. Like Cardinal Spellman, John O’Connor is an unflinching, doctrinaire theologian who will tolerate no differences of opinion on what he believes to be the moral teachings of the church. Like Spellman, he is said to have close ties to conservative politicians at the highest levels; indeed, there are those who say—with some evidence—that he and John Cardinal Krol of Philadelphia are Ronald Reagan’s favorite bishops.

But O’Connor is not merely Spellman *redux*; a better comparison might be with Bishop Fulton Sheen, the TV priest of the 1950s. “Cardinal Spellman rarely held a press conference,” said Bishop Patrick Ahern of Staten Island, who was Spellman’s secretary and is a friend of O’Connor’s. “Spellman might appear on television very rarely, celebrating a Christmas mass. He preferred to remain behind the scenes. He certainly wasn’t as at ease before cameras as John O’Connor is, but then very few people are. I think the new archbishop is quite *conscious* of his ability and has made a decision to use the media to spread the church’s teaching. He believes that it’s his personal calling to do so, which is great, I think. It’s the way you get attention in New York in the 1980s.”

There are others, however, who say that O’Connor’s crusade is a reflection of a new, aggressive style shared by many American bishops. “You have to remember that the bishops, as a group, have been issuing statements on all sorts of things recently,” said a New York priest. “There have been pronouncements—applauded by liberals—on Latin America and nuclear war. They’re working on a new one, critiquing the capitalist system. In that context, it’s not surprising to see the bishops go to the wall on abortion.”

It is one thing, though, to make a statement—however bold—on nuclear war, and another entirely to say, as Archbishop O’Connor did last June, that he couldn’t see how a Catholic in good conscience “could vote for an individual explicitly expressing himself or herself as favoring abortion.” In that moment, as Mario Cuomo later pointed out, the terms of the debate were changed. The archbishop had moved perilously close to the border of accepted political behavior for Catholic leaders, which—since Vatican II—has been the distinction between *teaching* and *ordering.*

Clearly, the stakes had been raised, and O’Connor’s new ground rules were soon endorsed by many of his colleagues. Bishop James Malone, president of the United States Catholic Conference, questioned whether Catholic politicians could separate their personal convictions from their public stance on the issue. Archbishop Bernard Law of Boston released a letter signed by seventeen New England colleagues bluntly stating that abortion was “the critical issue in this campaign.” There are those who believe these statements are being orchestrated and encouraged by Pope John Paul II himself. “I think it is quite possible that the Holy Father conveyed his feelings on this matter to some of the more prominent American bishops,” said Bishop Joseph Sullivan of Brooklyn. “I think there is great concern in Rome that America, which could be a force of moral strength in the world, is in danger of becoming a force for moral chaos.”

Archbishop O’Connor denies papal intervention, though. “I can’t say whether the pope has spoken to any of the other bishops,” he said, “but he made no special personal request of me on this issue.”

“I think John O’Connor upped the ante on abortion all by himself,” said Bishop Ahern. “He started the ball rolling, and the other bishops have been forced to follow along. I think, too, that it is an act of great courage, because they’re going to *flay* him over this before he’s finished.”

All of which comes as no great surprise to those who’ve known John O’Connor through the years.

“WELL, OF COURSE I’VE BEEN SURPRISED by all the fuss,” said Archbishop O’Connor, sitting in his study on a recent Saturday morning. He was dressed in a simple black clerical suit, decorated only by the red-rose insignia that he always wears in his lapel, a symbol of the right-to-life movement. He spoke softly, never raising his voice; he appeared perfectly calm, but seemed to become more intent—jaw set, words carefully chosen—when discussing abortion.

“I’m saying the same things I’ve always said. Nothing has changed,” he insisted, tapping his fingers on the table. “In fact, when I was consecrated a bishop in Rome . . . I vowed publicly that from that day on there would be some reference to the dignity of the human person and, in particular, to the defense of the most vulnerable—the unborn—in *every public address I made.* I have done that scrupulously since the day I became a bishop. I am not saying anything new.”

If that’s the case, why all the fuss?

Photograph by Donal Holway.

"Now, *that's* an interesting question," he said. "I think there's a deep disquiet in the national consciousness about this issue. People know it's wrong. They know we're killing. It's not a matter of arguing the precise moment when a fetus becomes a baby—people *know* that thousands of real live human babies are being killed every day . . . and they don't know what to do. They're confused, upset about it. To me, that anguish is the only reasonable explanation of why I can utter a simple statement, a simple answer to a simple question—I don't see how a Catholic in good conscience can vote for a politician who explicitly favors abortion—and immediately it becomes enormous news."

Actually, it didn't become "enormous" news immediately. The archbishop's statement, in response to a question during a press conference in June, was duly reported, but there was no significant reaction until the first week in August, when Governor Mario Cuomo summoned a *Times* reporter and announced that he was going to challenge the church.

"The church has never been this aggressively involved [in politics]," Cuomo said. "Now you have the archbishop of New York saying no Catholic can vote for Ed Koch . . . Jay Goldin . . . Carol Bellamy . . . Pat Moynihan or Mario Cuomo—anybody who disagrees with him on abortion."

Of course, the archbishop hadn't mentioned anybody by name, and he promptly issued a press release saying so: "I have never said, anywhere, at any time, that 'no Catholic can vote for Ed Koch.' " The governor received this news with a public sigh of relief, as if O'Connor had taken a step away from his earlier position—which, of course, he hadn't. The archbishop still couldn't see how a Catholic could vote for a politician who explicitly favored abortion.

Beneath the posturing, a serious theological struggle was taking place. Until Archbishop O'Connor had made his "in good conscience" statement, most Catholic bishops in the United States seemed to follow the lead of Joseph Cardinal Bernardin of Chicago, perhaps the most respected American Catholic (and an old adversary of O'Connor's). Bernardin considered abortion one of a group of important issues—along with nuclear war, capital punishment, social and economic justice for the poor—on which politicians should be judged: a "consistent ethic of life" that formed "a seamless garment." Abortion was very important, in other words, but not the only standard of judgment. This was the position that Governor Cuomo was to take, quite eloquently, a fortnight ago in his speech at Notre Dame.

"O'Connor's position may be more a challenge to Bernardin than to Mario Cuomo or Geraldine Ferraro," said one New York priest. "The real struggle here may be over who's going to be the main spokesman for American Catholics. I think it's significant that you haven't heard much from Bernardin since all this started."

When asked about his differences with Cardinal Bernardin, Archbishop O'Connor stood firm. He said, with justification, that he often speaks out on the other issues that are part of the "consistent ethic of life," but they don't get as much attention as abortion. "During the recent hospital strike, I made a statement that no Catholic hospital could hire substitutes for the striking workers or threaten them in any way. That was barely mentioned in the press."

Getting to the nub of the dispute, though, he said, "I simply don't see the rationale in saying that a politician is for better housing, a lower rate of unemployment, a more rational foreign policy—and the only thing wrong is that he supports abortion, so it's okay to vote for him. You have to go back to the basic question: What is abortion? Do you think it's the taking of innocent human life or don't you? If you do, then translate it: How can we talk about a rational foreign policy or the horrors of nuclear war if we hold the position that you can take innocent human life?"

And so, the issue seems to exist on three levels. On one, the

PENNSYLVANIA
IS
PRO-
PENNSYL
RATION

Saying "the same things I've always said": *At an anti-abortion conference in Altoona, Pennsylvania.*

Photograph by John Sale.

HIGH-LEVEL CONNECTIONS: *Fellow bishops writing the pastoral letter on nuclear war recall that O'Connor was constantly on the telephone to top-ranking officials of the Reagan administration.*

archbishop's argument is very strong: It is impossible for Mario Cuomo and Geraldine Ferraro to support the church's position—that abortion is the taking of human life—privately, but not publicly, without contorting themselves into political pretzels and seeming rather foolish in the process.

On another level, there is the dispute between O'Connor and Bernardin: Should a politician—say, a non-Catholic, someone who *doesn't* believe that abortion is the taking of innocent life—be judged solely on that one issue or by "the consistent ethic of life" standard? O'Connor admits that abortion is a confusing, difficult issue: "I can understand how someone might take a different position from the church's, but I certainly wouldn't agree with them."

His problem, quite clearly, seems to be with Catholic politicians—especially those, such as Ferraro and the 55 Catholic theologians who subsequently agreed with her, who believe there is room for Catholics to disagree on the subject and remain faithful to the teachings of the church.

Two days after Cuomo's address at Notre Dame, the archbishop had not yet read the speech and was loath to comment on it. He did say, though, that any attempt to extrapolate from abortion and wonder if the church would seek to impose its view on other issues was an "absurdity. It's the church's teaching that you should go to mass on Sunday, but is it remotely possible that we would seek legislation to impose that? Or the Catholic view on contraception? I don't think so. There's no comparison on these issues. In fact, I find it insulting when abortion is made into a Catholic or a church-state issue. There are plenty of Protestants, Jews, and atheists who oppose abortion. The issue isn't church-state, but human life. That's one thing Catholics for a Free Choice constantly does—tries to make this into a 'Catholic' issue."

It seems clear that one reason why the archbishop was willing to go after Ferraro by name is that she associated herself with Catholics for a Free Choice, a group he considers anathema. (It's also interesting to note that a strict interpretation of the "consistent ethic of life" standard would require a Catholic to vote for Ferraro and her running mate, what's his name, in 1984: According to Jim Castelli of the Catholic newspaper *Our Sunday Visitor*, the Democratic-party platform agrees with the positions taken by the National Conference of Catholic Bishops on 44 of 60 points—the only area of specific disagreement involving abortion, of course—while the Republicans agree with the bishops on only 16.)

But there is an even *deeper* level to the debate, a question that is haunting many local Catholics: Is abortion just the beginning? Is the new archbishop's real intention to return the church to the days of Cardinal Spellman, when the righteous were routinely *ordered* and *forbidden?* Is John O'Connor seeking the sort of monolithic authority that existed before Pope John XXIII and the Second Vatican Council brought the church into the era of theological relativism and conscientious dissent?

SOME ARE ATTRACTED TO THE ROMAN CATHOLIC Church by the gentle mystic spiritualism of the Franciscans; others by the rigorous intellectuality of the Jesuits. John J. O'Connor became a priest for the same reason that less devout boys joined the marines: He was looking for action.

"I was extremely attracted by the Maryknoll missionaries," the archbishop said. "China was still open when I was a boy, and I would read stories about the work of the Maryknolls there, and the Holy Ghost fathers in Africa. There was something about the danger and sacrifice, the rugged, almost primitive life, which had its inherent attractions."

O'Connor was raised in what he called "a typical working-class Catholic home" in Philadelphia. His father was a skilled artisan and strong union man, a painter who specialized in restoring antique furniture and gold-leafing. "No one in my family had ever spoken of the priesthood, and when I announced my intentions, they were shocked. I think my father was particularly disappointed. He wanted me to follow in his profession; when I saw his reaction, I had my first of many moments of doubt about my choice."

Doubt was encouraged at St. Charles Borromeo Seminary in Overbrook, Pennsylvania, which the archbishop remembers—fondly, now—as the clerical equivalent of a marine boot camp. "The discipline was constant; you were never sure you were going to make it," O'Connor said. "The faculty's attitude was: You say you want to be a priest. Well, we doubt you're good enough. But if you want to spend the next ten years trying to convince us, that's your business."

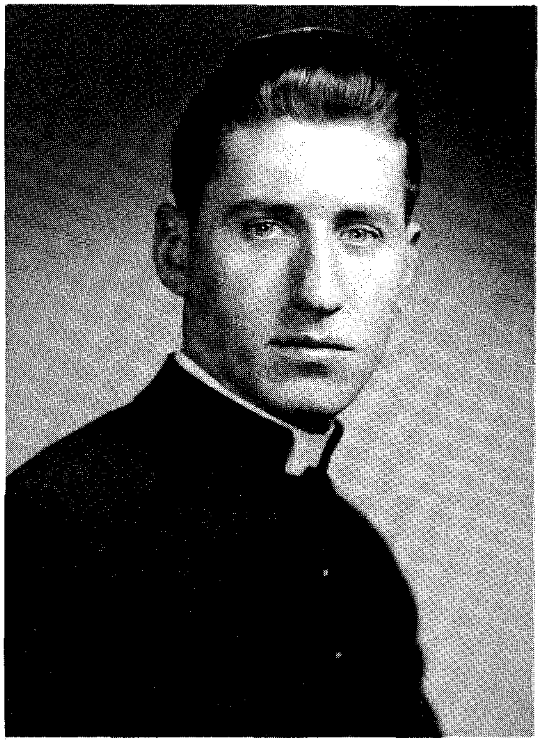
O'Connor was ordained in 1945 and spent his first few years as a priest teaching high school and doing graduate work; eventually he would earn a master's degree in clinical psychology at Catholic University and a Ph.D. in political science at Georgetown. He still dreamed of "danger and sacrifice," but the war against Communism had become a fervent crusade for many Catholics in the 1950s. When Cardinal O'Hara of Philadelphia encouraged his priests to become military chaplains during the Korean War, O'Connor volunteered. He went on to spend nearly 30 years in the navy.

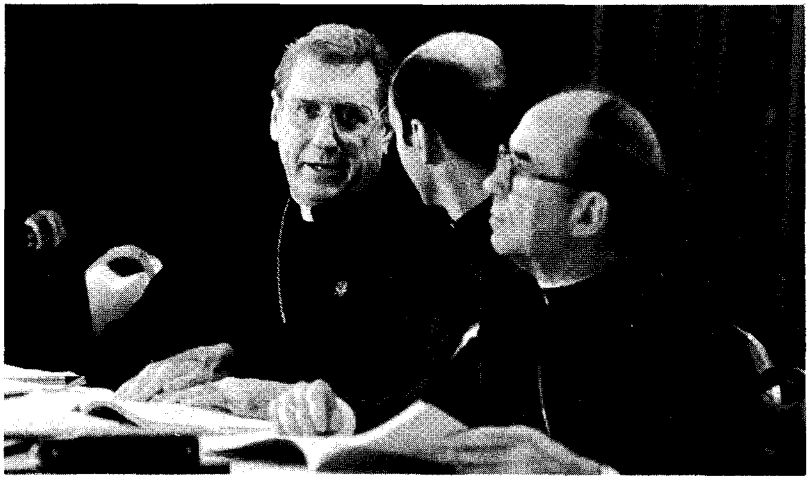
Those who served with O'Connor remember a fanatically hardworking priest. As chaplain of the Third Marine Division during the war in Vietnam, he often celebrated mass in the field, sometimes under fire. "I would spend my days driving from outpost to outpost along dirt roads in a jeep, visiting the troops," the archbishop recalled. "By the end of the day, my uniform would be caked with thick dust. I would just be covered with the stuff. I remember being ushered into a colonel's quarters one evening after a rough day in the field. He was in a tailored uniform, very spiffy, and he asked me, 'Chaplain, have you been getting out to see the men in the field?' Well, I guess I'd had it by then. I said, 'No, Colonel, but I have a faithful corporal who takes my uniform out every morning and rolls it around in the dirt so that I can put it on before I come to see you.' "

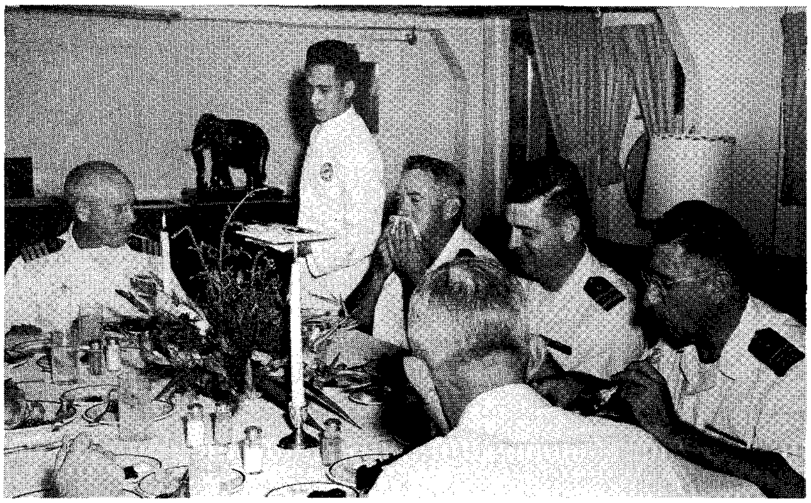
His rise through the ranks became more dramatic after Vietnam. In 1972, he was named senior chaplain at Annapolis; in 1975, he was made a rear admiral and chief of all navy chaplains. In time, he developed a reputation as a militarist. "He was for whatever the Pentagon was for," said John Steinbruck, a Lutheran reserve chaplain who served under O'Connor. "He was a fanatic worker, and, it seemed to me, he lived a pretty antiseptic life. I don't know if he ever relaxed and had fun. I tried to question our knee-jerk approval of some of the more horrible weapons like binary [nerve gas] bombs. He wouldn't hear of it. I did see him get red in the face once over abortion. I would've liked to have asked him, 'What about abortion *after* birth!' but I didn't dare."

O'Connor is remembered more fondly by George W. Evans, a former aide who is now chaplain at the Philadelphia Naval Base. "Everything you hear about his hard work was true. I don't know if he ever slept. He was quite demanding of us, especially when it came to accuracy, and, yes, I saw him get very agitated on the subject of abortion at times, but I think that stemmed from a true respect for human life on his part. The man truly loves people—and not just the brass either. I've seen him interrupt his work to counsel a humble Filipino family who were friends of friends he hadn't seen in ten years. He also was very devoted to his sister's children. Uncle Jack was a different guy than Rear Admiral O'Connor."

In 1979, Pope John Paul II named O'Connor an auxiliary bishop, and he resigned from the navy to serve Terence Cardinal Cooke in the Military Vicariate (until recently, the archbishop of New York also coordinated Catholic chaplains in the armed services). O'Connor quickly became a favorite of Cooke's. "The cardinal encouraged our friendship," said Bishop Ahern, "and he also told his secretary, Ed O'Brien, that John O'Connor was the finest priest he'd ever known."







Attracted to action: *Today, he likens his time as a seminarian (above) to boot camp, and indeed, he went on to spend nearly 30 years in the navy (right, in 1961).*

Serving on a pastoral-drafting committee chaired by then archbishop Joseph Bernardin (above, far right), O'Connor clashed often with his colleagues.

As a bishop who was also a military man, O'Connor took a very forceful role when the National Conference of Catholic Bishops discussed foreign or military policy. "The first I remember seeing him," said a staffer at the U.S. Catholic Conference, "is when the bishops issued their statement on Latin America in 1981. The thrust of that statement was that the problems down there were more a result of poverty and authoritarian governments than the Communist conspiracy. John O'Connor certainly didn't agree with that, and he was pretty vocal about it."

At about the same time, O'Connor was said to have been the drafter of a controversial letter by Cardinal Cooke on nuclear war, in which nuclear weapons were called "tolerable" under certain circumstances. This created quite a stir among the more liberal priests in the archdiocese, and O'Connor was asked to attend a seminar at Incarnation Church in Washington Heights to discuss his views. "About 25 of us met regularly," said one priest who was there. "A pretty neutral crowd, most were men in their fifties or sixties—not a very radical bunch. O'Connor came in and seemed very haughty and patronizing. For an hour, he regaled us with his career. He said President Johnson had consulted him during the bombing of Vietnam. He was big on the 'newer, *cleaner*' nuclear weapons that he claimed weren't as objectionable. Finally, a young priest stood up and said, 'You've had your chance to speak, now it's ours.' The questioning became very heated very quickly, and finally O'Connor just stormed out. It seemed to many of us that his style was rather old-fashioned, certainly pre–Vatican II. A relic of the days when bishops lorded it over priests."

O'CONNOR WAS STILL A RATHER OBSCURE figure in national Catholic circles, but he became much more prominent in mid-1981, when he was appointed to a five-member committee of bishops to draft a pastoral letter on nuclear war. The chairman of the committee was none other than Joseph Bernardin, then archbishop of Cincinnati. O'Connor was widely regarded as the conservative balance on the committee to Bishop Thomas Gumbleton, a member of Pax Christi, a Catholic pacifist group. O'Connor's turned out to be a lonely position. He was consistently outvoted, 4–1, on substantive issues as the bishops moved inexorably toward support of the nuclear freeze.

"John wasn't in an easy position," said one committee staff member. "He fought hard for what he believed, and honorably. But there was no way he could win."

"He was a complete pain," said another staffer. "Dilatory,

DARK HORSE: *To some insiders, O'Connor's appointment came as a surprise. "I think the pope wanted to send an image to New York," says one Catholic journalist. "It turned out he sent a* mirror *image."*

self-righteous. I can hear him now: 'It *pains* me deeply to disagree, but after long meditation and prayer . . . ,' as if the other bishops weren't meditating and praying. I remember one night after we'd been working for more than a year, after we'd been through two drafts and reached a consensus, John suddenly decided there was no 'theological basis' for the pastoral letter. 'Maybe I don't belong on this committee,' he said. 'Maybe I should resign.' Now, O'Connor knew that Bernardin prided himself on consensus building, and that a resignation would be a terrible embarrassment to him. I suppose it was a power play of some sort. If so, it didn't work. O'Connor was back the next day and never mentioned resigning again."

He continued to fight hard, trying to add vast chunks of verbiage to the 50,000-word pastoral. He succeeded more than a few times, including pushing through a section on abortion; according to Jim Castelli, in his book about the writing of the pastoral letter, *The Bishops and the Bomb,* "the committee resisted O'Connor's effort to label it 'murder.' "

The committee members also recall his being constantly on the phone with top-ranking officials of the Reagan administration. One evening, during a committee meeting, he took a phone call from the Pentagon and announced portentously, "The chairman of the Joint Chiefs of Staff will announce tonight in a speech in Baltimore that it is not the administration's policy to target civilian populations."

"That's not enough, John," said a staff member who knew—as did every other member of the committee—that the government's policy of bombing only so-called *military* targets would result in millions upon millions of civilian deaths.

"I know it's not," O'Connor sighed. Finally, he prevailed. "He found the one word that would change the meaning of the whole document," said a committee staffer, "and he got it past them."

The word was "curb." The word it replaced was "halt," as in "halt the spread of nuclear weapons." The change was widely perceived as a cave-in by the bishops from clear (well, pretty clear) support for a nuclear freeze to a more mushy position. The members of Pax Christi were furious; the Reagan administration expressed satisfaction with the change.

O'Connor's triumph was short-lived, though. At a special meeting of the National Conference of Catholic Bishops, the members voted overwhelmingly to reinstate "halt." Other amendments proposed by O'Connor were similarly defeated. It was a rout, completed when news began to spread that O'Connor had been named bishop of Scranton, Pennsylvania. "We assumed he was being sent to Siberia," said a prominent Catholic theologian. "I was having drinks with a couple of bishops when we found out and the reaction was, Thank God, we're finally rid of that guy. The speculation was that Bernardin had had him exiled. Boy, were *we* wrong."

Great communicator: *At St. Michael's Russian Catholic Chapel.*

Photograph by Harry Benson.

THAT WAS IN MAY 1983. SIX MONTHS LATER, Terence Cardinal Cooke died, and as is usually the case, intense speculation about a successor began immediately. "Not once was O'Connor's name mentioned, which shows you how accurate 'inside' Catholic gossip is," said a New York theologian. "The assumption was that he hadn't been in Scranton long enough. Even if he had, it wasn't considered an important enough diocese to produce an archbishop of New York."

The early favorite for the job was Bishop Thomas Kelly of Louisville, a protégé of Cardinal Bernardin. "Kelly is a real intellectual," said a U.S. Catholic Conference staff member. "He was a big favorite around here."

"Kelly was Bernardin's candidate," said a Catholic journalist, "but he had an image problem. He came across wimpy, like Cardinal Cooke, and I think the pope was looking for someone more aggressive for the job."

Kelly's other problem was that he apparently was opposed by then apostolic delegate Pio Laghi—in effect, the pope's ambassador to the United States—who had his own candidate for the job: Bishop Theodore McCarrick of Metuchen, a former secretary of Cardinal Cooke's. "Rumor has it," said a leading Catholic, "that the Holy Father couldn't make up his mind between Kelly and McCarrick. I suppose he didn't want to offend Laghi or Bernardin, so he asked [John Cardinal] Krol what to do. Krol is from Philadelphia, and he immediately suggested a hometown boy: O'Connor. John Paul had met O'Connor several times when he was traveling around as military vicar; apparently, he was impressed."

The appointment was announced on January 31, 1984. "I think the pope wanted to send an image to New York," said a Catholic journalist. "It turned out he sent a *mirror* image."

Indeed, the similarities between John O'Connor and Pope John Paul II are striking: Both are charismatic conservatives, at ease with the media but utter traditionalists despite their public informality. "They're both masculine, active guys. The pope skis, O'Connor plays golf. They're both linguists," said a New York priest. "They are both strongly anti-Communist, pretty liberal on social justice, and very conservative on family-life issues like abortion. These similarities are no accident. Remember, O'Connor is a military man; he looks to the top for guidance, not the bottom. I think he has consciously molded himself in the pope's image."

O'Connor hadn't been in Scranton long enough to compile much of a record. Later, the New York *Times* would note that one of his first acts as bishop had been "to hire a public relations consultant." But he surprised liberal Catholics by lifting his predecessor's ban on the distribution of *Maryknoll* magazine, which was considered a source of the "liberation theology" condemned by the Vatican. On the other hand, he issued a 23-page letter to priests and nuns detailing his views on everything from the role of women in the church to policy on marriage annulments. "I doubt if he could've gotten away with that in New York," said one priest. "The style is straight out of the 1950s. But then, Scranton has a reputation as a diocese where you have to set your clock back 30 years."

Although it didn't cause much of a stir at the time, the pro-life section of the letter is rather striking now: "I will give no support, by word or action, that could be in any way construed in favor of any politician . . . who professes either a specific pro-abortion position or takes refuge in a so-called pro-choice position. I categorically reject the evasion: 'I am personally opposed to abortion, but . . . I must respect the rights of those who disagree with me.' "

By all accounts, John O'Connor's style was extremely popular in Scranton. "He is," said James McNulty, Scranton's colorful mayor, "the best politician I've ever seen. He can press the flesh and remember names. He can charm and disarm. If you can play Scranton, you can play anywhere."

He certainly played New York well in the beginning, disarming the city with his modesty and wit. Like any good politician, he was a man of many hats and was photographed in Yankees, Mets, and firemen's headgear, among others. At his installation, he placed his miter on the head of a boy, also named John J. O'Connor, whom he'd invited to attend. "We thought that was pretty corny," said a source at the U.S. Catholic Conference. "Classic O'Connor."

Early on, though, there were hints of the controversies to come. In March, the *Times* took a poke at him for saying in an interview, "I always compare the killing of 4,000 babies a day in the United States, unborn babies, with the Holocaust." The *Times* editorial criticized him for implying that "thousands of women who make the personal, usually painful choice of an abortion are practicing Nazi genocide." O'Connor denied the implication, and the storm passed quickly. But the editorial was seen as a warning shot across the archbishop's bow—which wasn't heeded.

By mid-June, O'Connor had made his "in good conscience" statement on abortion and announced his intention not to abide by Mayor Koch's Executive Order 50, which banned discrimination against the hiring of homosexuals in programs funded by the city—even though Cardinal Cooke had never challenged the order, and the Brooklyn diocese still abided by it. "We would rather close our child-care agencies than violate church teaching," O'Connor said.

It was beginning to seem that the archbishop was doing more than merely speaking his mind; there were those who believed he was sending a message to Catholics about a return to order and orthodoxy.

"The pendulum is swinging back," the archbishop said, sitting in his rectory study two days after Mario Cuomo's Notre Dame speech. He was reminiscing about the rigorous discipline when he was attending the seminary. "It used to be that young people were taught that you don't get the world on a silver platter. You had to work hard. Then for a time, that went out of fashion. We went through the Haight-Ashbury, the hippies and Yippies, but our young people weren't fooled by the Pied Piper. They saw through that eventually."

Did he believe that the fast-and-loose mood of those times had brought about the legalization of abortion?

"I'm not an expert on the Supreme Court," he said, "but I have to feel that the permissiveness, the turbulence of the 1960s contributed to the horrifying 1973 Court decision on abortion."

Did he see his role as helping to put the society back together after that turbulence?

"I sure do," he said. "I think a lot of young people today are turning if not to the Establishment, then to a more structured worldview. They want to see a degree of order restored."

The archbishop didn't say he was seeking a return to the order of the 1950s, but more than a few Catholics think that's the direction his pronouncements are pointing toward. Bishop Sullivan of Brooklyn, who disagreed publicly with O'Connor on Mayor Koch's Executive Order 50—a rare public discord within the church—also has a different view of the current state of the church: "Were we doing a better job in the 1950s when the churches were packed through fear? Were people better Christians then? I don't think so. I think, in a way, the church is stronger now. We may not rule through fear or force, but I think our ambiguity makes us more honest and real. I would hate to see a return to those old days. I thought the Powerhouse was a terrible thing to call a church office, the worst thing imaginable."

IT WOULD BE A MISTAKE, THOUGH, TO CONFUSE JOHN O'Connor with Francis Spellman, or even Fulton Sheen; his style is very much of the 1980s. The most appropriate comparison might well be with another current communicator of traditional values—Ronald Reagan. Although neither is afraid to speak his mind, both do it softly, with humor.

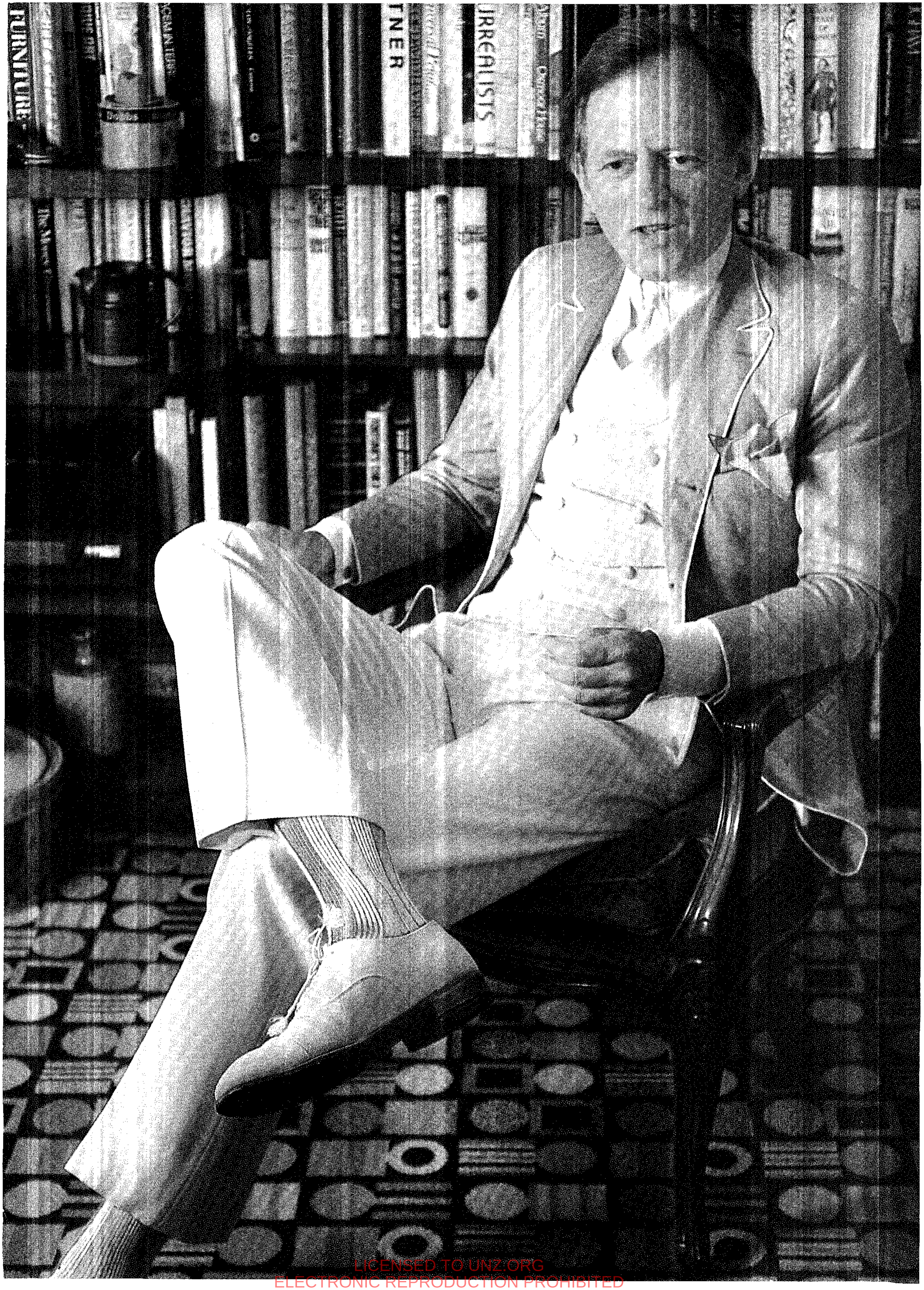
As he travels the archdiocese, John O'Connor soothes more often than he ruffles. His message in homilies is always reassuring, rarely critical. He can be entirely captivating, as he was the evening he confronted Geraldine Ferraro at the Coalition of Italo-American Associations dinner at the Waldorf. After the congresswoman gave a strained, rather lackluster speech, the archbishop—imposing in his flowing red robes—greeted the crowd in Italian and then said, "You are a marvelous people. There is an incredible goodness about you, and I exclude none of you. Hardly a day goes by when I do not wonder at the sacredness of every human being.

"I say this same thing wherever I go: You are an extraordinarily good people. You have such a potential for greatness—social, political, spiritual greatness. But you will never be able to activate that greatness unless you believe how good you already are.

"So many of you have to go to work every day, make a living, ride the crowded subways, endure the hassles, the struggles, the insecurities, the marital difficulties, the criticism of these anguished times. You do these things because of your goodness. We are not trash. God is not finished with us yet."

There was a hush when he finished, and then an ovation. In the press gallery, there was confusion. The reporters, used to more bellicose political rhetoric, had expected something more combative. "That had to be the weirdest speech I've ever heard," one said. "What was he driving at?"

"*You are not trash?*" said a top Ferraro aide. "What did that mean?" ■


FURNITURE
TNER
URREALISTS

THE YEAR OF THE WOLFE

It's an entire year of Tom Wolfe in Rolling Stone. The Tom Wolfe novel - *The Bonfire of the Vanities*. It's appearing chapter by chapter as it's being written in every issue of Rolling Stone for one year. And it's proving to be his best stuff since *The Right Stuff* first appeared as a series of articles in Rolling Stone over a decade ago.

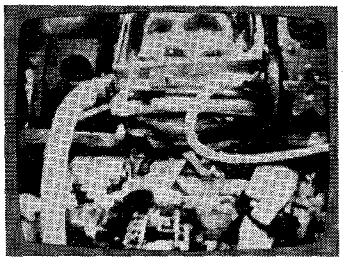
This week Rolling Stone readers will devour chapter eight while Wolfe is still at work on chapter nine. It's a major literary coup that's been called the publishing event of the year.

It's just the right stuff for Rolling Stone readers who are delighted but not surprised to see the novel unfolding in their favorite magazine. Both the concept and the writer fit into that special state of mind Rolling Stone shares with its readers. A state of mind that comfortably puts movies, music, news and views about politics between the same covers. It makes for a more interesting magazine and more interested readers. Some call them cultural leaders. Some, the leading edge. We just call them Rolling Stone readers.

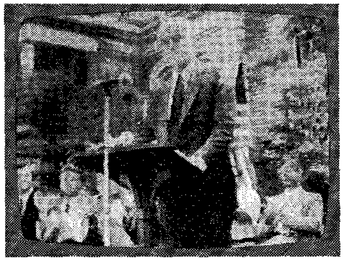
Rolling Stone

30-SECOND ELECTIONS

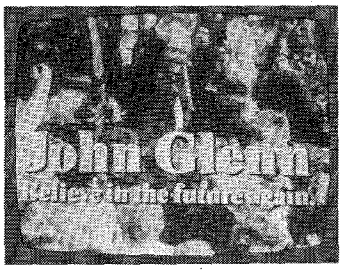
BY EDWIN DIAMOND AND STEPHEN BATES



1984: *John Glenn's ads this year tried to take off on his astronaut image . . .*



and on shots of him on the stump campaigning forcefully . . .



but the real Glenn turned out to be less winning than the screen Glenn.

THE WORLD'S GREATEST DEMOCRACY WILL SPEND ABOUT $150 MILLION on television advertising this year on the way to electing 435 congressmen, 33 senators, thirteen governors, and, of course, one president. While this is considerably less than businesses are spending to tout us into buying, say, a Big Mac or a Pepsi Light, the political spots are likely to be as memorable as their commercial cousins. Both pitches, after all, draw on the same techniques of production and persuasion and, in some cases, the same creative talents. For example, Phil Dusenberry of BBDO in New York, who created the current Pepsi campaign featuring Michael Jackson, has been moonlighting as producer of spots for the Reagan campaign—including the eighteen-minute salute to the president shown at the Republican convention last month.

Of course, both Pepsi and the president are interested in sales—the one at the checkout counter, the other in the polling booth. For the last two years, we have been examining the effectiveness of political ads dating back to the 1952 Eisenhower-Stevenson campaign, when Rosser Reeves of the Ted Bates agency used his hard-sell techniques on behalf of the winning general. In the course of analyzing some 650 political spots—all discussed in our book, *The Spot: The Rise of Political Advertising on Television,* published this summer by the MIT Press—we began to notice common elements among candidates. The art of political advertising, we found, has developed distinct rhetorical styles and visual techniques. Today's TV-advertising campaign unfolds as predictably as Kabuki theater.

FIRST COMES THE IDENTIFICATION act. These spots often hammer home the candidate's name with all the subtlety of Wisk's "Ring around the collar." But this blunt-instrument approach is frequently effective. In 1982 in New York, a rich political unknown named Lew Lehrman established statewide recognition with a $10-million ad campaign. But, as Lehrman found out, getting known is only the first step in running for office.

In act two, the campaign makes its case, either factually or, more often, emotionally. These "issue" ads, we found, usually don't get very specific. The candidate may reveal that he ardently opposes cuts in Social Security benefits, but he hardly ever explains just what he plans to do about the program's funding crisis.

Editorial writers frequently blame the medium itself for this vagueness, but you can say a lot in a short ad—as John Anderson proved in 1980 with a spot that gave his position on tax cuts (against), the ERA (for), and inflation (it was America's own fault). Many spots don't say anything substantive, but that's not because of the 30-second format—rather, it's a campaign decision.

In act three, the campaign goes on the offensive, attacking the opponent's record or character. These attack ads, we found, are by far the most memorable form of political

Photographs by Barry S. Surman

EISENHOWER
answers
AMERICA
A POLITICAL ANNOUNCEMENT
PAID FOR BY CITIZENS FOR EISENHOWER

1952: *The grandfatherly Ike, as part of the first TV-ad blitz . . .*

reminded voters that food prices had gone up under the Democrats.

advertising. But sometimes the memories are bad—negative ads can offend people. Why risk it? In many campaigns, there may be no choice. If positive arguments aren't working, the struggling candidate has to try *something.* In this year's primaries, for example, Walter Mondale argued that Gary Hart was "inexperienced" and emphasized the charge with a spot featuring a sinister red phone.

Act four, which arrives in the final days of the campaign, is a reprise of positive advocacy. The negative spots are pulled in favor of more upbeat material. On election eve, particularly in presidential races, the candidate is likely to appear in a low-key, half-hour presentation, earnestly proffering his vision of America for one last time.

WHEN THE CURTAIN DROPS, though, the question remains: Does political advertising work? In our research, including interviews with two dozen political media managers, we found that the answer depends largely on what kind of advertising you're talking about. ID ads indisputably increase name recognition. Issue and attack ads sometimes manage to reinforce voters' predispositions. The real goal, though, is to win undecided voters and perhaps even to persuade a few people to switch sides. By that measure, the record is unclear. So many factors go into the voting decision that not even the most enthusiastic media manager is willing to claim his ads carried the day.

If the 1984 Democratic primaries had been decided by commercials, John Glenn would be the party nominee today. His advertising, produced by David Sawyer, was by far the most visually exciting and sophisticated of the early season. But the on-screen John Glenn—smooth and articulate—bore only mild resemblance to the John Glenn on the stump and on the news shows. Sawyer is now working for Mondale.

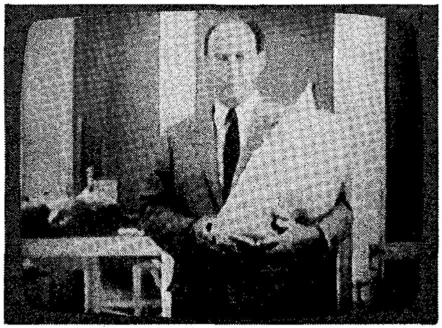
Ads are made to produce votes, but they can also produce laughs, cheers, tears, and a whole range of emotions. On these pages, we've selected some of the most offensive, clever, dirty, sappy, and unbelievable of the genre—the most memorable ads of the past three decades.

BELIEVE IT OR NOT

THE MAN FROM LIBERTYVILLE

Adlai Stevenson, 1956

In a rematch against President Eisenhower in the midst of a slumbering decade, Stevenson had no realistic chance of winning. But his managers thought they'd take a shot at loosening up his patrician, Princeton, "pantywaist" image (yes, people actually talked that way in the fifties). The Democrats' ad agency, Norman, Craig & Kummel, did a spot called "The Man From Libertyville," showing Stevenson, his son, and his daughter-in-law carrying groceries into the candidate's Illinois farmhouse. Stevenson pauses at the door, grocery bag in hand, and soberly discusses the cost of living. Throughout, he looks like what he was—a candidate uncomfortable with TV. Also, given that part of the mission was to erase the egghead image, the ad concludes ambiguously: The daughter-in-law steps out and takes the bag from Stevenson, chiding, "You're a *big* help." "Oh, I forgot to deliver the groceries and made a speech instead," Stevenson says with a chuckle. The last laugh belonged to Eisenhower.



STRAIGHT TALKER

John Kennedy, 1960

Rich, young, and Roman Catholic, Kennedy entered the West Virginia primary needing to attract an electorate that was hardscrabble, older, and largely Protestant. He met the religious issue head-on in his television advertising: "There is no article of my faith that would in any way inhibit—I think it encourages—the meeting of my oath of office." Kennedy won the primary, but the idea of putting a mike in the candidate's hand, as if he were a TV reporter, strained credulity even then.

SLICE OF TV LIFE

Gerald Ford, 1976

The Ford election effort, first against Ronald Reagan in the primaries, then against Jimmy Carter, went through three sets of advertising executives before finding its proper voice. In the

President Ford 76
President
President Ford 76

process, Jim Jordan, on leave from BBDO, came up with a memorably sappy spot for California. Two young suburban women, cloned from the stars of countless detergent ads, meet in front of a Ford headquarters:

First woman: "Ellie! Are you working for President Ford?"

Ellie: "Only about 26 hours a day!"

First woman: "When did this start?"

Ellie: "Well, let me ask you something. Notice anything about these food prices lately? . . . President Ford has cut inflation *in half*."

First woman: "In half? Wow!"

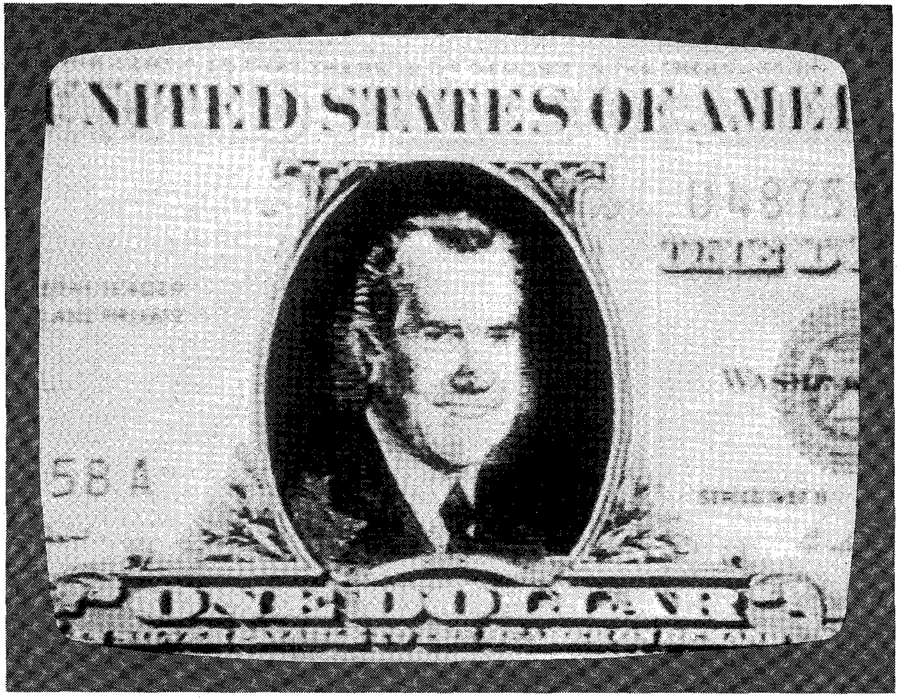
The ads were pulled after two days. "Unpresidential," the White House said.

RERUNNING THE HERO

George Bush, 1980

When young naval aviator George Bush was shot down by Japanese fire on a bombing mission in the Pacific in 1944, a nearby U.S. submarine fished him out of the water and a navy cameraman happened to record the rescue. Thirty-six years later, Bush's media manager, Robert Goodman, gratefully recycled the decaying navy film for the presidential primaries. Still, Republican voters flocked to Ronald Reagan, who never left California during World War II.

OLD FAITHFULS



Film can make good emotional use of symbols—Sergei Eisenstein proved that in *Potemkin*, with a rise of steps and a pair of broken glasses (client: Soviet Russia, 1925). Over the years in American politics, some symbols keep coming back.

THE SHRINKING DOLLAR

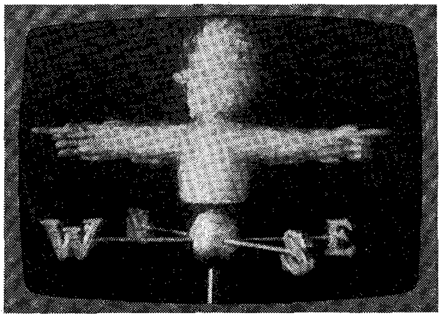
George McGovern, 1972

In times of inflation, the challenger cuts Washington's face out of the center of a dollar bill and pastes in the face of the incumbent. Don't expect to see Ronald Reagan decorating any dollar bills this year.

THE WEATHER VANE

Hubert Humphrey, 1968

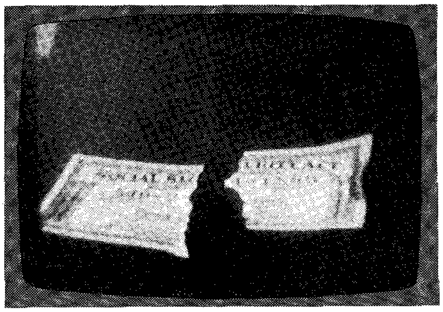
To wit: My opponent goes whichever way the wind blows. Featured by Lyndon Johnson against Barry Goldwater in 1964, the image was borrowed by Hubert Humphrey four years later for use in the race against Richard Nixon. Proving turnabout can be fair play, Peter Dailey, for Nixon's November Group, put George McGovern's face on the vane in 1972—and not, as it turned out, in vain.



THE TORN SOCIAL SECURITY CARD

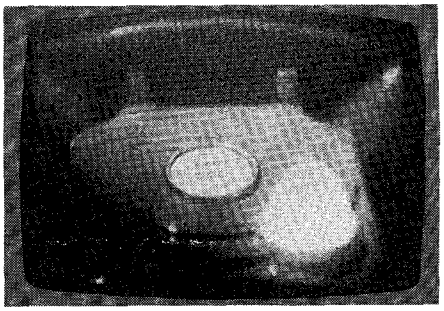
Lyndon Johnson, 1964

Working for President Johnson in 1964, Doyle Dane Bernbach created the suggestion that the Republicans, if elected, would take away Social Security. The appeal proved to be remarkably potent—older voters generally turn out in greater percentages than any other large demographic group—and the torn card or a variation has been put to use in just about every major election since. Look for the Mondale-Ferraro forces to start ripping cards sometime this fall.



THE RED PHONE

Lyndon Johnson, 1964



You wouldn't want it in inexperienced hands, would you? Used by Johnson in 1964, the phone was most recently picked up by Walter Mondale for the primaries earlier this year.

ROUGH STUFF

LITTLE DAISY GIRL

Lyndon Johnson, 1964

Without doubt the single most memorable political commercial in presidential history, "Daisy" ran only once, on *NBC Monday Night at the Movies,* September 7, 1964. Many claim parentage of the spot, which cuts from the voice of a child, shown plucking a daisy ("one, two, three, . . ."), to the voice of a technocrat announcing a missile countdown. At "zero," a nuclear explosion fills the screen. Credit—or blame—for the ad goes to sound wizard Tony Schwartz, Aaron Ehrlich and Sid Myers of Doyle Dane Bernbach, and the Johnson White House (including then press secretary Bill Moyers). The Republicans didn't help themselves by protesting the spot so noisily that tens of millions of voters who never saw it still got the subliminal message about Barry Goldwater's itchy trigger finger. The subtext: In your heart, you know he might.

WILD IN THE STREETS

Richard Nixon, 1968

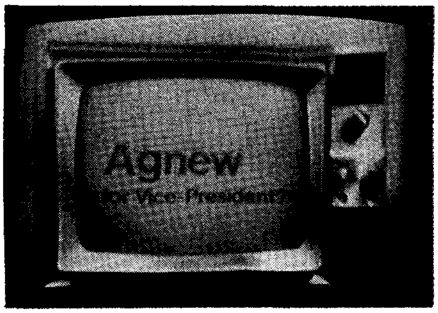
The Nixon team took both the highroad and the low road in its TV campaign against Humphrey. One low-road tactic was to pin riots and rebellion on the Democrats during a time when ghettos were exploding around the country. Hence a spot crammed with rioting scenes, including a shot of a mannequin's broken form lying in the street. What better image to suggest to Middle America the forces that a Humphrey victory would set loose?

ENTER LAUGHING

THE JOKE'S ON YOU

Hubert Humphrey, 1968

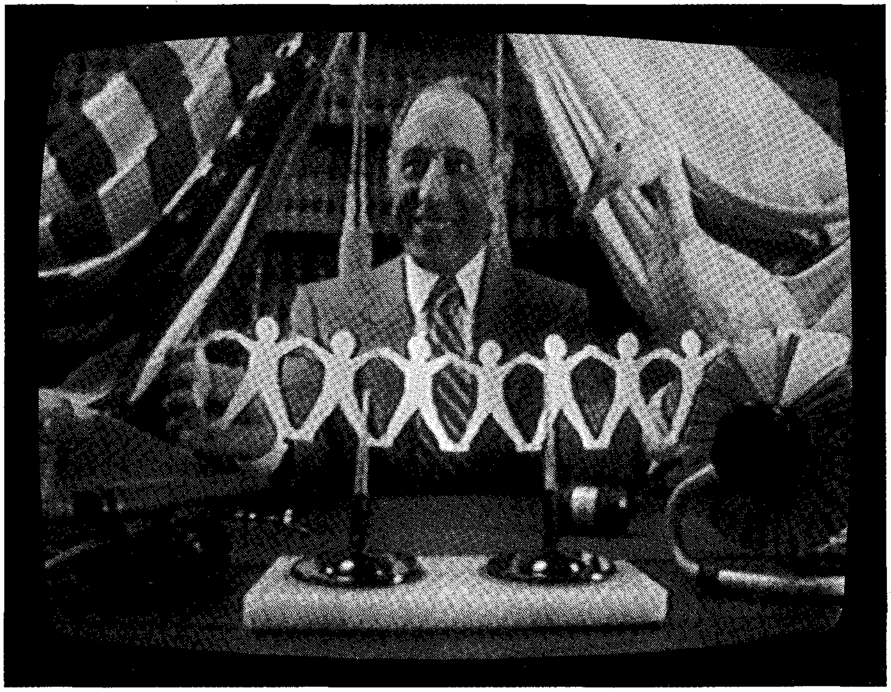
A classic of its kind, this commercial begins with the onscreen question: "Agnew for Vice-President?" The accompanying soundtrack consists solely of a man's laughter, at first incredulous, then uncontrollable. After 25 seconds, a statement appears: "This would be funny if it weren't so serious."



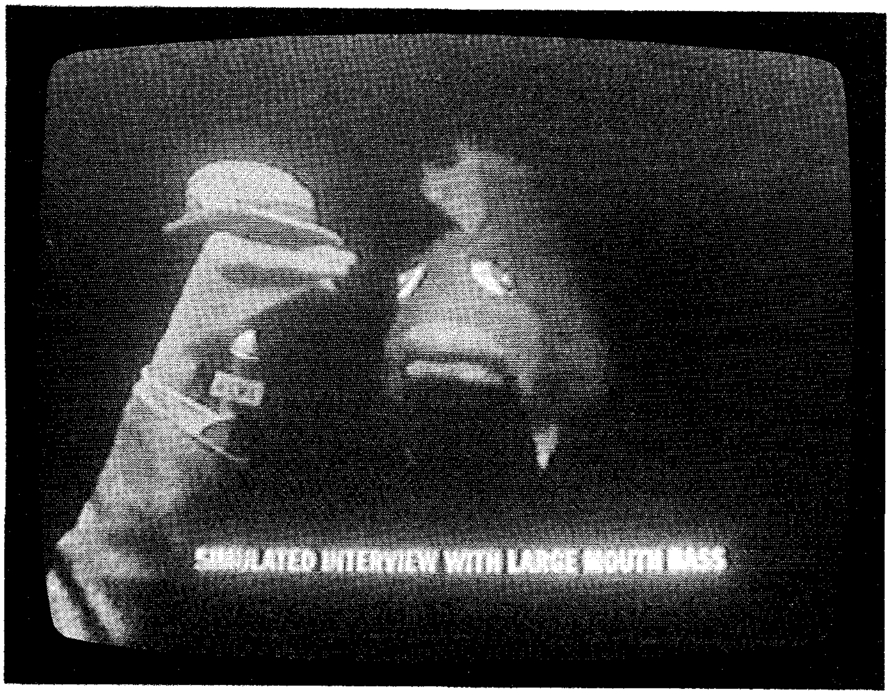
THE 'HEY, MARTHA!' SCHOOL

John Kerry, candidate for Massachusetts lieutenant governor, 1982

Claiming that most political ads are dull, media man Ken Swope uses humor to get attention. (A viewer calls to his wife, "Hey, Martha, come here and look at that crazy commercial again.") For Kerry, Swope asked, "Ever wonder what lieutenant governors do?" Cut to a guy snipping paper dolls and talking to a duck. The spot then lists Kerry's record as a prosecutor and activist and concludes, "John Kerry really made something out of those jobs, and he'll make something out of this one." Kerry won and made so much out of the job that he's running for the U.S. Senate.



PROBLEM SOLVING



FISH STORY

Nelson Rockefeller, 1966

The challenge for Tinker & Partners was clear as Rockefeller sought a third term as New York governor: Rockefeller's own polls gave him only 21 percent of the vote. He had angered (1) political conservatives with his opposition to Barry Goldwater, (2) social conservatives with his divorce and quick remarriage, and (3) just about everyone else with his reputation as a tax-and-spend man. The solution: Keep Rocky out of sight and let a fish—actually a hand puppet—explain the good things the governor had done.

Reporter puppet: "Already, one hundred and thirty new sewage-treatment plants are getting under way."

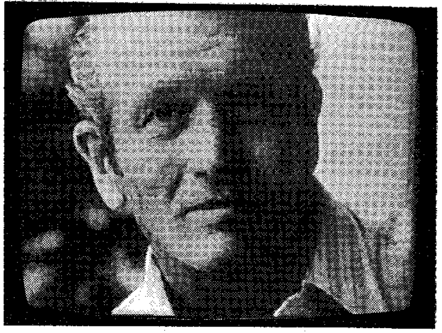
Fish puppet: "Yeah, well, it was pretty smelly down here."

In the wake of the fish, Rockefeller later surfaced in his own campaign and won handily over Frank O'Connor.

TRUE CONFESSIONS

John Lindsay, 1969

Up for re-election as New York's mayor, Lindsay had been through a school strike that he'd had trouble ending and a snowfall that he'd had trouble plowing. Media manager David Garth decreed an unheard-of truth-in-political-advertising doctrine: Admit the errors. So Lindsay did: "The things that go wrong are what make this the second-toughest job in America. But the things that go right are what make me want it." He won, and the Garth style was born. Garth later reprised the confessions idea successfully for New Jersey's governor Brendan Byrne, in 1977.



'IT WAS A LITTLE COCKER SPANIEL . . .'

THE CHECKERS SPEECH

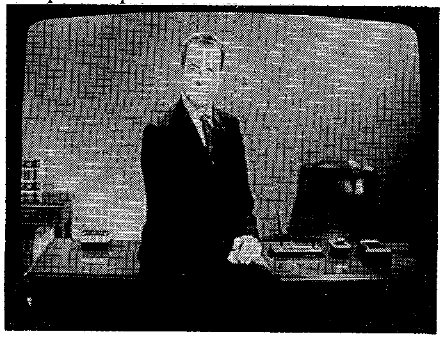
Presidential election, 1952

Not strictly an ad, Nixon's half-hour speech of September 23, 1952, nonetheless stands out as the single most effective political use of paid TV ever. With Ike and the Establishment ready to drop him from the ticket because of an alleged slush-fund impropriety, Nixon resurrected himself, using all the rhetorical modes of the political-ad form. He got a Nielsen share of almost 50; up to a million people called or wrote on his behalf. Over the years, myths have collected around the speech. To put one to rest: It's not true that the dog appeared on-camera. Nixon relied on description: "It was a little cocker spaniel dog . . . black and white, spotted, and our little girl, Tricia, the six-year-old, named it Checkers. . . . Regardless of what they say about it, we are going to keep it."

COLD WARRIOR

Presidential election, 1960

Running against Kennedy, Nixon also ran against "the Communists in the Soviet Union and Red China." He declared, "We must never let the Communists think we are weak. . . . And so I say, let's not tear America down. Let us speak up for America."



DETENTE DIPLOMAT

Presidential election, 1972

Seeking re-election twelve years later, Nixon showed a different face. One of his spots made use of his trip to the Soviet Union in May 1972. Now a man of peace, Nixon describes visiting a Leningrad cemetery and proves he hasn't lost that Checkersonian touch: "Yesterday, I laid a wreath at the cemetery which commemorates the brave people who died during the siege of Leningrad. . . . I saw the picture of a twelve-year-old girl. . . . Her name was Tanya. . . . As we work for a more peaceful world, let us think of Tanya and of the other Tanyas . . . everywhere."

BORROWED BOX OFFICE

In commercial advertising, celebrity flacks are brought in to lend their auras to the product being plugged. In political advertising, image-makers hope the same sort of transference will take place—and possibly a few resistant voter groups will come around in the process.

HENRY FONDA FOR TOM HAYDEN
U.S. Senate primary, California, 1976

Trusted hero for radical son-in-law: "Tom Hayden can bring . . . hope back to America. God knows, we need it."

ELSIE FRANK FOR BARNEY FRANK
Massachusetts congressional race, 1982

A mother for her bachelor son: "How can I be so sure Barney will do the right thing by us older people? Because he's my son."

Pearl Bailey

PEARL BAILEY FOR GERALD FORD
Presidential election, 1976

Black woman for a candidate of the "country club" party: "Oh, he's made some mistakes, honey."

MARY TYLER MOORE FOR JIMMY CARTER
Presidential primaries, 1980

Pure-hearted Mary Richards for a pro-ERA candidate: "Men and women truly concerned about women's freedom are going to vote for President Jimmy Carter."

JACQUELINE KENNEDY FOR JOHN KENNEDY
Presidential election, 1960

Wife who speaks Spanish (albeit with something of a Vassar accent) for husband campaigning in cities with large Hispanic populations: "Viva Kennedy!"

CARROLL O'CONNOR FOR EDWARD KENNEDY
New York presidential primary, 1980

Archie Bunker for a liberal Democrat: "I'm afraid Jimmy's Depression [i.e., Carter's] is going to be worse than Herbert's."

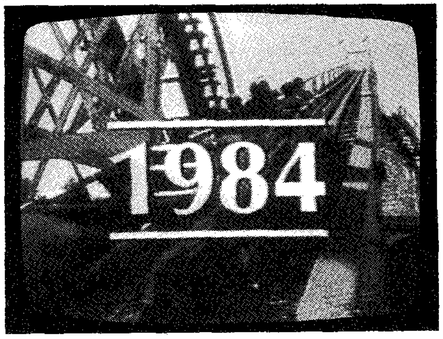
COMING ATTRACTIONS

HOME MOVIES
Reagan, 1984

The perks and power of the presidency give the incumbent's advertising team endless photo opportunities—many of which were mined by Reagan's people for the eighteen-minute salute to the president at the convention in August. A few weeks later, an expanded version of the convention film was shown in a half-hour, paid "roadblock" on each of the three television networks. Expect to see some of the same material, perhaps scenes from the Reagans' trip to the Normandy beaches earlier this year, in shorter television spots later in the campaign—more crosses for the Mondale forces to bear.

ROUGH RIDE
Mondale, 1984

With their candidate already far behind in the polls, Walter Mondale's ad people have gone on the offensive at an unusually early stage in the campaign. One David Sawyer attack ad that first started running on television last week uses a roller coaster to suggest what the Reagan administration is doing to the economy. Significantly, the non-telegenic Mondale does not appear in his own ad; equally important, the popular Reagan isn't shown either. ▬



Photographs, bottom: Donal Holway.

REVIVED, FROM NEW YORK, IT'S 'SATURDAY NIGHT'!

HIGH HOPES (AGAIN) FOR THE NEW SEASON • BY JESSE KORNBLUTH

IT WAS THE WEEK GERALD FORD told New York to drop dead. Tony Perkins was starring in *Equus,* Sakharov won the Nobel Prize, Nixon played golf with the president of the teamsters at La Costa. At NBC, 30-year-old Lorne Michaels and 28-year-old Dick Ebersol were making the final decisions about the cast of a live, 90-minute, late-night comedy show. And as the week wore on, these decisions seemed increasingly unfavorable to comedian Billy Crystal.

Crystal didn't understand this. He'd been told that after several shows he might be allowed to host *Saturday Night,* but on the debut program of October 11, 1975, his five-minute comedy spot was scheduled for 12:55 A.M. Then on the tenth, he was asked to cut it to less than two minutes.

On Saturday, Crystal had his management come in to talk to NBC's "suit people." They got nowhere. And so, an hour before the start of the most ambitious live show since Sid Caesar went off the air in 1954, Crystal left *Saturday Night.* With tears streaking his makeup, he went home to Long Beach, called his relatives, and sat down to watch the show. His career, he thought, was over.

Far from it. Since then, Crystal has moved to Los Angeles, played television's first sitcom homosexual, on *Soap,* and starred in two well-reviewed cable-TV specials. Last year, he hosted *Saturday Night Live* twice. And when the new season starts on October 6, he will—after waiting a decade for the chance—finally be part of the *SNL* repertory company.

Why did Billy Crystal uproot his wife and two daughters and forsake better-paying nightclub work in order to appear on a show that's been declared dead every year for half its life? Because Christopher Guest and Harry Shearer and Rich Hall and Martin Short were coming east. Because it's the only comedy show broadcast live on television. And as staff comedy guru Herb Sargent would say, "Because it's the one from New York."

EVER SINCE THESE COMICS signed in June, a show that looked decimated by the departures of Eddie Murphy and Joe Piscopo suddenly seemed as if it might survive its tenth birthday. For Shearer and Guest were among the creators of the rock-documentary parody *This Is Spinal Tap.* Hall was the star of cable television's *Not Necessarily the News* and the author of *Sniglets,* a best-selling non-dictionary. Short was a standout on *SCTV.*

Earlier this month, executive producer Dick Ebersol signed comedienne Pamela Stephenson, star of England's *Not the Nine O'Clock News,* making her the sixth new face in a cast of ten. (Jim Belushi, Mary Gross, Gary Kroeger, and Julia Louis-Dreyfus are returning from last season.) So NBC Entertainment president Brandon Tartikoff wasn't entirely kidding when he looked over this free-agent list and pronounced Ebersol "the George Steinbrenner of comedy."

These comics should make *SNL* worth watching again—indeed, they may make it the weekend ritual it was in its first few years. And these new additions, almost all of them in their thirties, may even dispel the drug-soaked image of the show that still hangs over *SNL* five years after John Belushi left.

But with his infusion of new talent, Ebersol may have introduced some tension as well. *SNL* has always been a show that turned unknowns into stars. Those unknowns, with rare exceptions, were not writers. Last year, however, the writers were the real strength of the show. Will these writers, most of whom have returned, mesh with six comedy stars who are also writers? Will the writer-performers be able to write the sketch comedy that is the mainstay of the show—or will their pieces turn out to be star turns for characters they've been perfecting for years? And how will the returnees accept another year of second-banana roles?

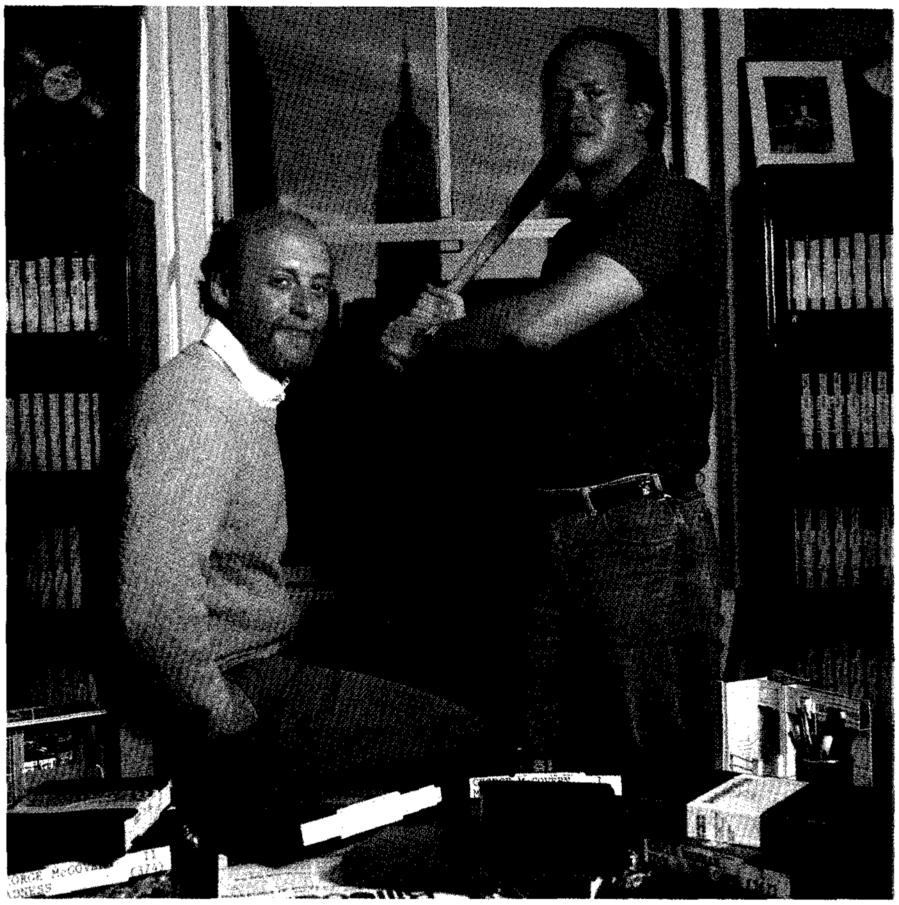
These factors complicate even further the traditional dilemma of *Saturday Night Live:* Under the pressure of 80-hour workweeks, will the staff visibly and noisily self-destruct? Aware of these

New faces: *Clockwise from left, Harry Shearer, Martin Short, Pamela Stephenson, Christopher Guest, Rich Hall, and Billy Crystal.*

Photographed by Larry Williams.

NBC

DEADPAN CAST: *Why not show Sinatra's new video? "I'd rather show him' hassling the Atlantic City casino worker," says Shearer, whose tape collection includes Nixon's warm-up before resigning.*



Star-makers: *Producer Bob Tischler and Dick Ebersol, the "Steinbrenner of comedy."*

problems, Ebersol and the show's producer, Bob Tischler, have tripled the budget for the quirky short films that are a staple of *SNL*. They have announced, probably unnecessarily, that anyone on the show discovered using drugs has 48 hours to seek help or he will be suspended. And to make sure everyone has time to get beyond personality clashes, Ebersol and Tischler summoned the newcomers to New York in August, three weeks earlier than usual.

"CHRIS GOT ME INTO SHOW business," Bob Tischler says, in an effort to explain why the *SNL* summer sessions are more like a frat reunion than an orientation. "I was doing radio spots for movie companies. I hired Chris to do voices for *House of Dark Shadows*. In our free time, we started fooling around—I'd throw out a character and Chris would go right into it. Years later, Chris called me to do *Radio Dinner* with him for the *Lampoon*."

Tischler speaks rapidly, lest any of the new cast twist his memories into straight lines. At last, he takes a breath. Mistake. For in that interstice, Billy Crystal notes that he and Christopher Guest went to NYU together, kept in touch, then did the *Lampoon* radio hour. Harry Shearer says that he didn't agree to do the show until Guest, Crystal, and Short signed on. Guest talks about the Coney Island Whitefish, a softball team he and Crystal played for in Los Angeles. Rich Hall observes strict silence. "I lived a block from Billy in L.A.," Martin Short says. "Too easy," retorts Crystal, who periodically cuts down imperfect comedy suggestions with this rebuke.

All of them agree that it's great to be connected to a show with such bright prospects. They are asked to cite one.

"Well, all the commercials are sold."

"You know the Pocket Fisherman? He bought the first fifteen minutes."

"I thought he died."

"Had a pocket funeral."

Interior decoration—of the office—has been much on these men's minds. "One of our predecessors wanted people to get loose, so he encouraged the painting of graffiti on the walls."

"SLA"

"BIPPY"

"ELVIS LIVES"

"Disgusting."

"I'm very glad we had it repainted."

In all this banter, it is pointed out, the two laws of comedy have been carefully honored. The first, of course, is never to write for the audience. If you're funny, they'll find you.

The second law is not generally known.

"Never say 'head' when you can say 'face,' " Harry Shearer reveals, with some impatience.

"As in, 'That's using your face.' "

"Too easy," Billy Crystal says.

With such a deadpan cast, why not do deadpan humor—why not, for example, show Frank Sinatra's new video?

"I'd rather show the footage of Frank hassling the casino worker in Atlantic City," says Shearer, whose vast tape collection includes Nixon's warm-up before his resignation speech.

"And over the footage, we play 'My Way.' "

"That's it."

The conversation turns to *Spinal Tap*, which Shearer describes as "the story of a mediocre band that copied everyone they thought maybe had a clue to success." Formerly the Thamesmen, the Doppel Gang, and 35 other groups, the Spinal Tap band is, in this movie, touring America to promote its new album, *Smell the Glove*. So successful was this impersonation of an English heavy-metal band that after the movie was released the actors formed a band and went on "the only tour in history where the group didn't have T-shirts on sale."

The most pleasurable aspect of this cult success, however, was the method of collaboration. Guest, Shearer, and Michael McKean went before the cameras armed with only their fake bios. They not only didn't know what their fellow band members would say at any given moment, they didn't know what questions director-interviewer Rob Reiner was going to ask until he asked them—and in 50 hours of filming, he rarely asked the same question twice.

At *SNL*, Guest and Shearer say, they hope to continue surprising one another. If their introduction to scripted films here is any barometer, they'll do better improvising—the first script they've submitted has already been red-flagged. A parody of Charles Kuralt's "On the Road," this film takes place in

Kentucky, with Shearer playing Kuralt. "Though the grass isn't blue, the skies are," Shearer intones. "And the days have a lazy, timeless feel as if the clocks themselves have taken a break for a mint julep." But Kentucky is not, as it would be for the real Kuralt, a place where a quotable whittler can be found on every porch. It is not so good to have brisket on your breath at Bubba Emmet's General Store—and if your name is Mandy Patinkin or Leonard Bernstein, watch out.

Shearer and Guest would have liked this film to be seen early in the season, but the censors suggested that the material was a little strong. This baffles Guest: "The censors are used to people here throwing tantrums defending the right to appear as prophylactics. This piece has something to say."

The censorship is not yet so offensive to Shearer, who knows how much easier it is here now than it was when he worked on *SNL* in 1980. Jean Doumanian, a onetime talent coordinator, was appointed producer later that year. "I told Jean, 'Look, you're new at this. It might be good to get some people like Chris Guest here, some people who know what they're doing,' " Shearer recalls. "She said, in effect, I'm not sure I want people here who know what they're doing—and she didn't get them."

But even if nothing they do gets on, Shearer says, they have no reason to worry. He has, he whispers, an idea for a movie that will be the biggest hit of next summer. Everyone leans in to hear what it is.

" 'Hotel School.' "

Three out of four comics laugh.

"Too easy," Crystal says.

SNL PEOPLE ARE AS LOATH TO speak of the 1980–81 season, when Lorne Michaels left the show and Jean Doumanian took over, as they are to talk about John Belushi. But from the network viewpoint, those were the bleak years. "Here was a show that was making a $16-million profit," Brandon Tartikoff says. "And then a year or two later, I'd come home on weekends after a week of hard work knowing that I'd be spending Saturday worrying about what was going out live Saturday night—and knowing that I'd be spending Sunday on the phone talking about it. There were many moments when I'd meet with Fred Silverman [then president of NBC], and we'd contemplate stopping the show."

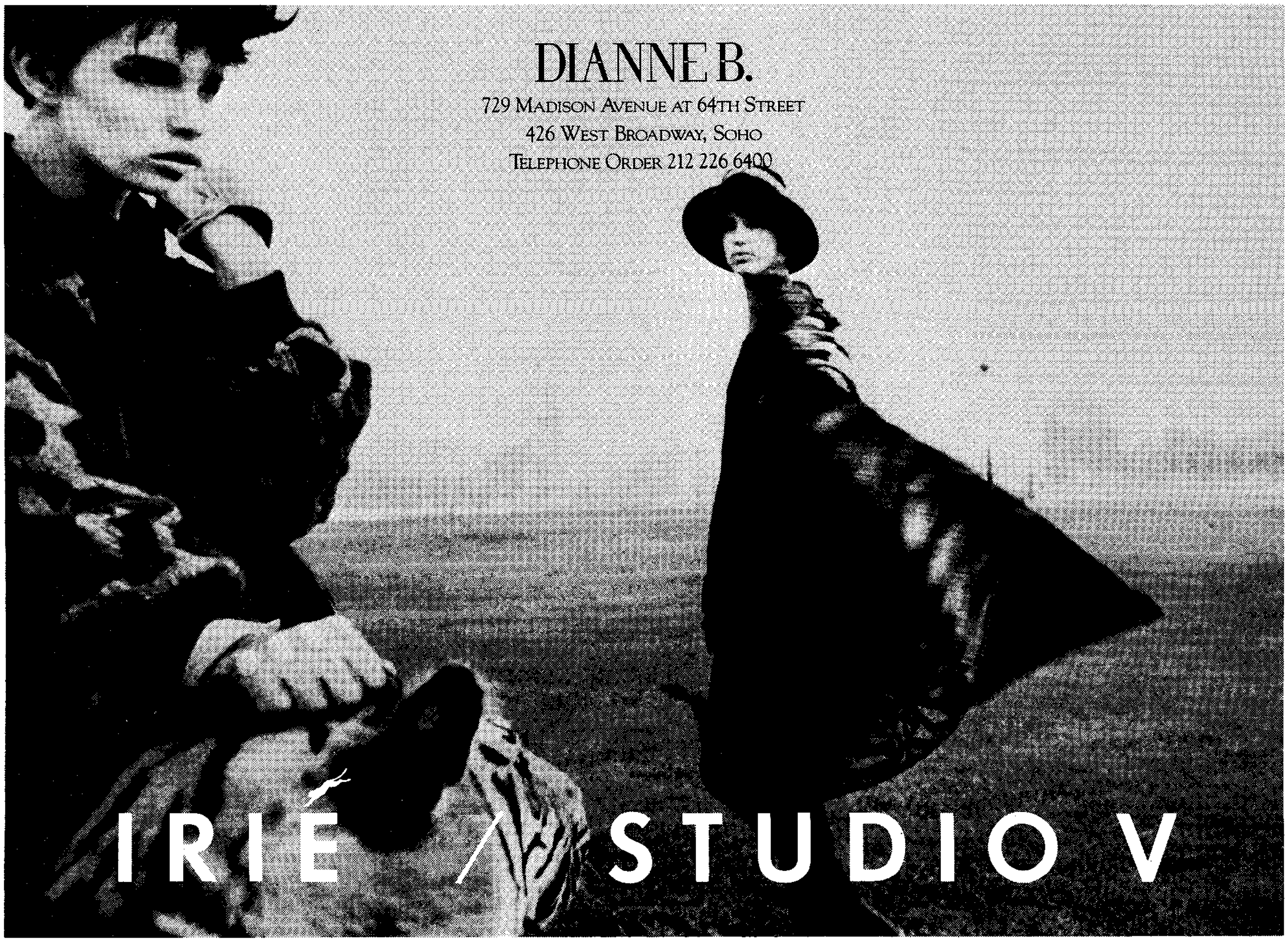
In February of 1981, Charles Rocket said the "f" word on the show. That was when the "s" hit the fan. Doumanian left. Dick Ebersol, then working in California, was called in. He demanded complete creative control and got it. He insisted that the show be taken off the air for a month while he put a different cast together. He got that too.

That April, Ebersol presented a regrooved show. Lorne Michaels sent over his good-luck pin. And in the greenroom at dress rehearsal, John Belushi watched the show with Brandon Tartikoff. "Belushi said, 'I never should have left the show. I'm gonna do the show next week, I don't care what my agent says,' " Tartikoff recalls.

But by the next week, almost every TV writer in the country was on strike—and the season was over. By October, Ebersol brought in Bob Tischler, pushed Eddie Murphy onto center stage, and beefed up the writing staff. And then two years later, certain the show could survive without him, Ebersol announced his intention to leave.

He hadn't counted on Tischler. "If you'll stay and help us get the show running," Tischler told him, "you could easily take Monday and Tuesday off."

Ebersol considered his staff. The show's director, Dave Wilson, was an eight-year veteran. So was associate producer Audrey Peart Dickman. So, too,


DIANNE B.
729 Madison Avenue at 64th Street
426 West Broadway, Soho
Telephone Order 212 226 6400

IRIÉ / STUDIO V

PHOTO: JEAN-JACQUES CASTRES

were the audio director and the heads of the wardrobe and makeup departments. The only volatility, therefore, lay in the cast. And if the cast were made up of proved talents who weren't likely to crack under pressure, Ebersol saw no reason why he couldn't, by November, reduce his work load to a more manageable 60 or 70 hours a week.

THE WRITERS OF *Saturday Night Live* can be found off a long, quiet corridor on the seventeenth floor at 30 Rockefeller Plaza. Their offices are pleasant, spacious, and windowed. They are also far from the action—some 100 yards from the offices of the performers and producers. When the writers are actually writing, this distance can be very useful. When they aren't, it's not hard for them to imagine themselves in the gulag.

Last year, when contracts were coming up for renewal, one of their number took to wearing a custom-printed T-shirt when he walked through the producers' area. I WANT TO COME BACK, it read. He is no longer with the show.

"The etiquette of ideas," explains Andy Kurtzman, a 26-year-old writer who's back for his third year, "is that whatever performer is in the room when a sketch or film is spawned usually gets to be included." This year, Kurtzman and his tiermates, Eliot Wald and Nate Herman, decided to encourage performers to amble back to the writers' wing. In late August, they appropriated Naugahyde couches, tweed love seats, and chipped coffee tables and set up a writers' lounge in the hallway. Then they stocked their refrigerator with vodka and orange juice and waited for their colleagues to drop in and test their theory: "Levity offsets gravity."

If the performers have, for aesthetic reasons, avoided this lounge, no one could blame them, for the space has all the charm of a high-school cafeteria. Still, it is painful when one of the new cast walks by without even a hello. "Sometimes I think there are two shows here, *Saturday Ni* and *Ght Live*," a writer laments.

But no one laments much for long. Throwing out "comedy chum," the threesome spritzes new material like cresting manic-depressives.

"New games," someone says.

"Non-competitive games."

"Peace," Wald announces. "The opposite of war. You deal two decks of cards, faceup."

"No. You don't play at all. You try to negotiate a settlement."

"What if they gave a card game," Herman asks, "and nobody came?"

"How about Zen marbles? The marble is not shot, yet it shoots."

There is some chat about *Return of the Torch*, a little *SNL* film about the aftermath of the Olympics. They avoid the recent connection between athletics and godliness—so many of their religious sketches have been rejected that they are thinking of assembling them into a play, "The Last Supper Club"—and move on to Greece and, somehow, to entrail-reading.

"Evelyn Wood speed-entrail-reading," someone amends.

"What have *your* kishkes told *you* today?" Wald asks, in the portentous manner of announcer Don Pardo.

Kishkes leads to hamburgers and an election-month McDonald's sweepstakes parody ("If Reagan wins, you win"), then to the White Castle commercials, in which Americans far from home order batches of those distinctive, square burgers.

"Turkish prison."

"Right."

Notepads are brought out.

"How about a one-issue lobbyist?"

"With $60 to spend."

"He wants to influence legislation on radium dials of watches."

To get more luxury fur for your money, take the direct approach.

Natural/Silver Cloud™/Fox Coat

From a collection of luxury furs including
mink, fox, fitch and beaver.
Priced from $995. to $49,995.
Imported furs labeled to show country of origin.
All Major Credit Cards Accepted.

FURRARI®
The direct approach to luxury furs.

New York: 307 Seventh Avenue (212) 255-4800.
New Jersey: The Mall at Short Hills (201) 564-9119.
Westchester: 36 Main Street, Mt. Kisco (914) 241-0283.

HOT DOG: *In a new film, vendor Nelson Hepburn, cousin of Katharine, relives the time his relative stopped by the stand. "I cried, 'Don't you know me, Kate?' and she said, 'More mustard, please.'"*

"Yes! 'Get the government off our wrists!' "

Bob Tischler approaches.

"Hey, Bob, how about White Castle?"

"The burgers float through space?" Tischler asks.

"No—Turkish prison."

Turkish prisons are always a good idea. Tischler laughs and walks on.

"Afro topiary . . ."

IN 1975, WHEN BRANDON TARTIKOFF was working in Chicago and looking to get out, Mike Douglas offered him a job. While considering it, Tartikoff took a tape of a comedy show he was doing on local television to New York, where his friend Dick Ebersol was starting up *Saturday Night.* Though Ebersol liked the tape, all the writers' slots were filled. "But I promise you," he told Tartikoff, "I'll put you up for the first writing job that comes along."

A year later, Ebersol left the show to become the youngest vice-president in the network's history. This time, he hired Tartikoff. And while Ebersol was forced out of the network in 1979, Tartikoff continued to rise—in Ebersol's second *SNL* incarnation, he was his friend and mentor's boss.

So in 1982, when *Saturday Night Live* was the target of a massive postcard-writing campaign organized by the Reverend Donald E. Wildmon's Coalition for Better Television, Brandon Tartikoff was not quick to muzzle *SNL*'s humor. "Wildmon was like a virus, and a virus always attacks the weakest part of the body," Tartikoff says. "He clearly wasn't going to go after *Dallas*—the advertisers would have laughed him off. But *Saturday Night Live* was a show on the ropes. It had a new producer, a concerned network, and some very antsy affiliates."

Advertisers drifted away that year. But despite the expense of producing the show—it costs considerably more than $500,000 for each new program, or as much as most hour-long action-adventure shows—Tartikoff was not inclined to dump it. "I knew if we stood behind it the advertisers would come back," he says. "And last season, almost all of them did."

This doesn't mean the show's humor will be remotely as biting as the fare on cable TV. What will it be? More musical—the Spinal Tap duo really play their instruments, and they're eager to do more rock parodies. It will be punchier, with less-stereotyped segues; the rhythm will be a little closer to *Monty Python*'s. And considering the publicity the show's already received from the announcement that Jesse Jackson will be the guest host on October 20, it will be more topical.

But topical doesn't mean what it once did, and an administration crying to be lampooned has little to fear from *Saturday Night Live*— the new cast members do more than a hundred voices, but only Harry Shearer, who appeared in *Abbott and Costello Go to Mars* and did graduate work in government at Harvard, even attempts Reagan. "These days, 'topical' means 'Let's use the headlines and turn them around,' " an *SNL* staffer says. "It doesn't mean 'political.' "

THE FIRST FILM WITH SOME OF the new cast members is being shot. Harry Shearer is a well-known celebrity interviewer. Christopher Guest is an Oxford don, the cousin of comedian Charlie Callas. Martin Short is hot-dog vendor Nelson Hepburn, Katharine Hepburn's cousin.

The first setup is at Columbia University, where Guest will be interviewed as he strolls across the lawn in his academic gown. "What impact does your famous relation have on your life here on campus?" Shearer asks. Guest, who smiles less than anyone on the planet with the possible exception of Rich Hall, starts to answer when he is suddenly afflicted with Charlie Callas's mannerisms. It is humor of the broadest, most predictable sort—yet as Guest grins, yelps, turns, kicks, flaps his arms, grabs his jaw, and rolls his shoulders after each and every question, the gathering crowd of Columbia students cannot suppress its laughter.

"Ladies and gentlemen, Christopher Guest!" Martin Short cries at the end of the take.

Guest, Short, and Shearer huddle.

"How was it?" Guest asks.

"Came in with your gold, then improvised," Short says.

"Yep," says Shearer. "Started with gold, ended with brass."

"That way, at least you have the brass," Short points out helpfully.

On the next take, with different questions, Guest again uses the broadest physical humor—but in an entirely different sequence. He walks off to applause. He does not, he says, remember a single thing he's done.

Moving down to Columbus Circle, the crew sets up a hot-dog stand while Short has his teeth yellowed and mustard dabbed on his bare stomach. Then, hands trembling, he answers Shearer's question about his celebrity clientele. "Oh, Dom DeLuise stopped by one time," he says, in Hepburn's rambling style. "He ordered four jumbos. Frustrated at having to wait, he grabbed one and ate it. And he started to choke. I gave him the Heimlich, hit him in the stomach, it popped out, landed back in the water. I resold it. No one was the wiser. Mr. DeLuise was very receptive. He invited me to come down to Florida to see him and Burt Reynolds in *I Do, I Do,* but I didn't go—I've never been a fan of that play."

Continuing his exact Hepburn imitation, Short tells of his encounter with Khrushchev ("I wouldn't serve him. I said, 'Open up your churches and I'll open up my wieners' "). In another take, he dismisses the contention that hot dogs are unhealthy ("Show me the dead mice!"). And drenched with poignancy, he relives, in take after improvised take, the time his famous relative stopped by the stand ("I cried out, 'Don't you know me, Kate?' and she just said, 'More mustard, please' ").

It is hot in unshaded Columbus Circle, and more than enough footage for this sequence has already been shot. Christopher Guest doesn't have to be here, but he stays, watching Short get looser and zanier. And between takes, Shearer offers Short the most minimal suggestions.

Blocks away, Tartikoff and Ebersol are hoping that other name performers will want to spend a year or two on *Saturday Night Live,* and in the process make it as durable an institution as *The Tonight Show.* These are very large hopes. These are not, however, hopes that anyone at Columbus Circle thinks about much.

"We have plenty?" Short asks at the end of the sixth take.

Guest nods.

"We're all confident?"

The director motions for the camera to be taken to the next location. And then, just for the hell of it, Martin Short "accidentally" sticks his foot in the cardboard box next to his hot-dog stand, flails helplessly, and commences a fall so comically perfect that when he is finished it is as if Chevy Chase and the original *Saturday Night Live* cast never existed. ■

BEST BETS

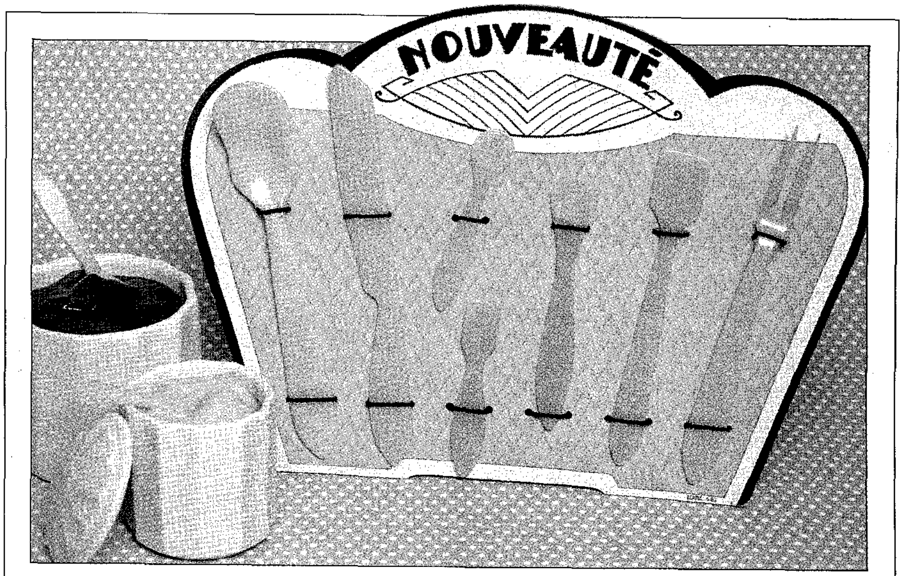
The best of all possible things to buy, see, and do in the best of all possible cities.

By Nancy McKeon and Corky Pollan

Moor Shots

Photographs—what the British call snaps—are meant to capture the transitory. Life in Dartmoor, in southwestern England, doesn't change very fast. But even this brooding land faces modernization, and that's why Chris Chapman set his photo studio up in a tithe barn in Throwleigh seven years ago. Concentrating on the older people in the moor communities, his photos reveal their matter-of-fact relationship with food that doesn't come from the supermarket and with possibilities that are circumscribed by inclination as well as geography. Norman Mortimore of Chapple Farm (above) and his very special neighbors are on view and for sale ($165 each) this week.

THE ENGLISH-SPEAKING UNION/*16 East 69th Street/Through October 5*



It Serves Them Right

Picture the fork, spoons, and spreader from this condiment set ($16) at your next brunch. They'll add dash to the moutarde de Meaux and, because they're not metal, will handle the caviar with sensitivity. But to get all the benefits of these 1930s Bakelite beauties, just think of them as a still life and hang them, cardboard backing and all, in your favorite part of the kitchen.

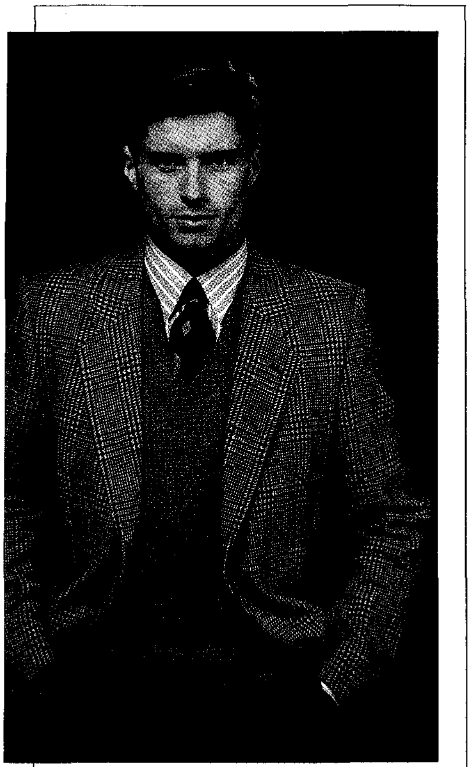
WOLFMAN-GOLD & GOOD COMPANY/*484 Broome Street (431-1888) and 142 East 73rd Street (288-0404)*

Beds Bet

Ellen Fine saw lower Fifth Avenue—now called the Flatiron district by real-estate hopefuls—as block upon block of new lofts without furniture, and beds sans bedspreads. Her contribution: well-priced scrubbed English pine ($1,100 for the armoire shown) and custom-designed bed linens in cozy-looking tartan cotton flannels and city brights ($55 to $95). The sweaters (from Shetlands at $25 to hand-knits up to $190) have a comfy look, too, and already the neighbors have dropped by to bring apples.

FINE DESIGN/*11 West 18th Street/741-7498*

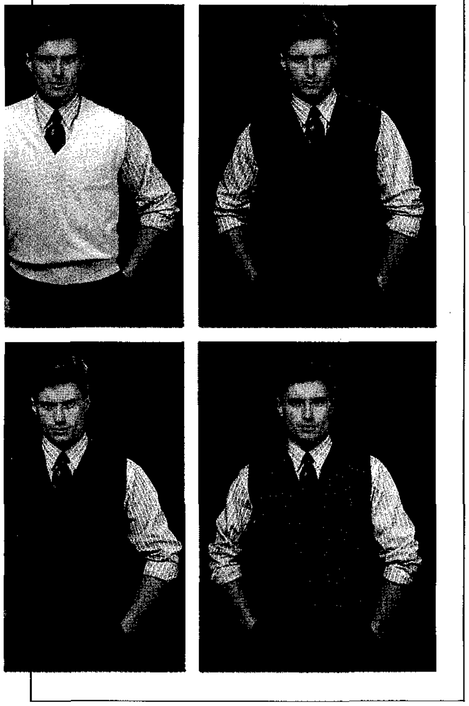
Photographs: top, Tobi Seftel; bottom, Kevin C. Rose.



Vested Interest

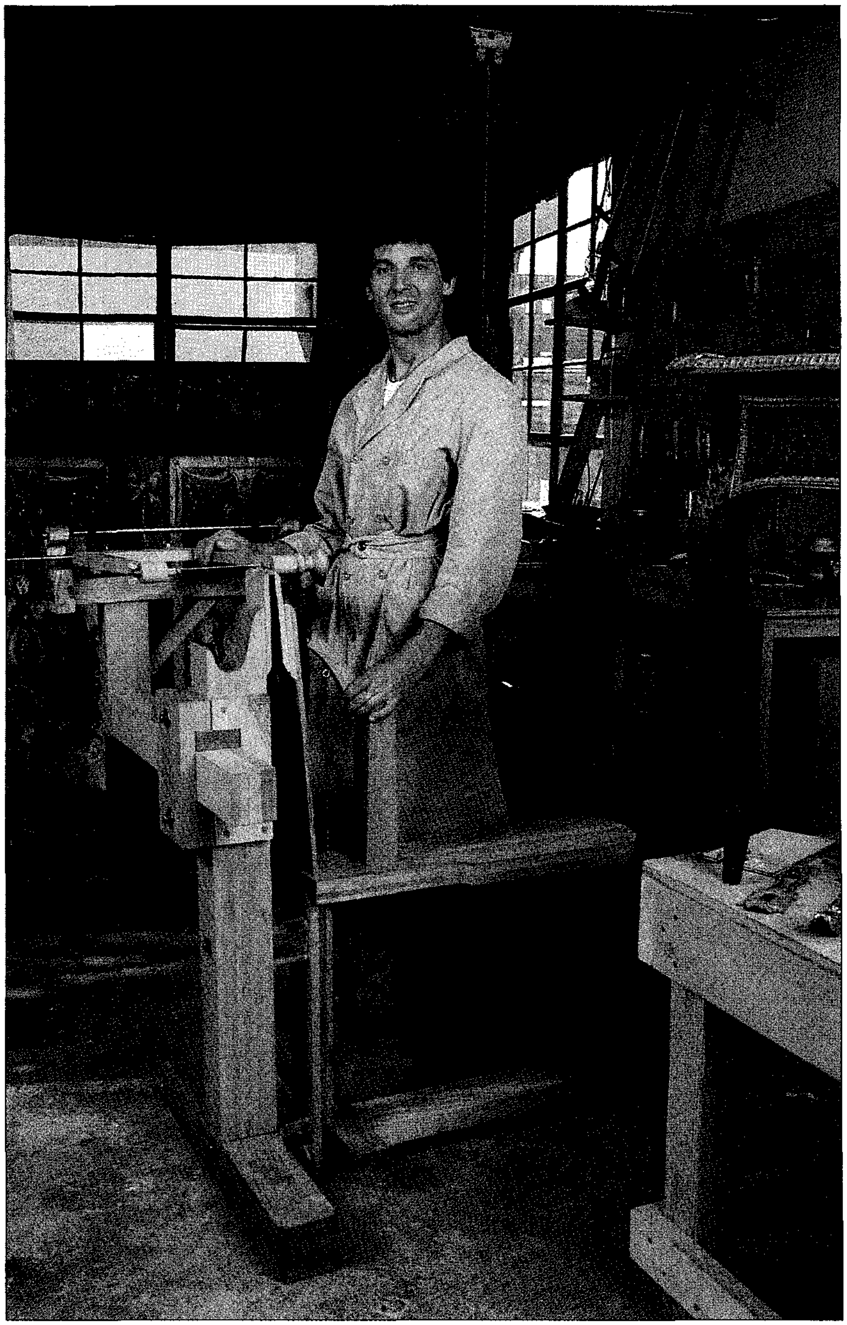
If clothes must make the man, please let cashmere make the clothes! Bless those rugged little Asian goats for producing such stuff as makes these oh-so-masculine (but ever so soft) vests ($165). And bless Kilgour, French & Stanbury for making them in colors that stand up and shout that fall is here.
BARNEYS/*Main floor*

Model: Terance White, of Elite. San Remo sport jacket, striped cotton Giorgio Armani shirt and tie from Barneys.



A Student of the Old Boulle

Ebêniste is not a profession one finds on many business cards these days. But David Linker is doing his best to keep that proud tradition of museum-quality furniture restoration alive. After working as a journeyman to *ébénistes* in France and Holland, he returned to bring these skills to his native New York, first as house restorer for the *antiquaire* Didier Aaron and now on his own. Recent private commissions have included a seventeenth-century painted cupboard (below, rear) for Gracie Mansion and a Regency boulle table (foreground). Even though Linker's specialty is eighteenth-century furniture, with all its intricate marquetry, he can rescue humbler, even contemporary, works as well. At $60 an hour, breathing new life into a favorite antique chair could cost between $250 and $1,500. That's a wide range, but there's no minimum, and you can depend on Linker to tell you whether the piece has more than sentimental value and whether it makes sense to restore it. Linker makes house calls to view important pieces of furniture, but a visit to his Brooklyn workshop has its own value: Because all of Linker's tools are hand-operated, there's a silence that's as old-fashioned as his craft.
DAVID LINKER/*388-9443*

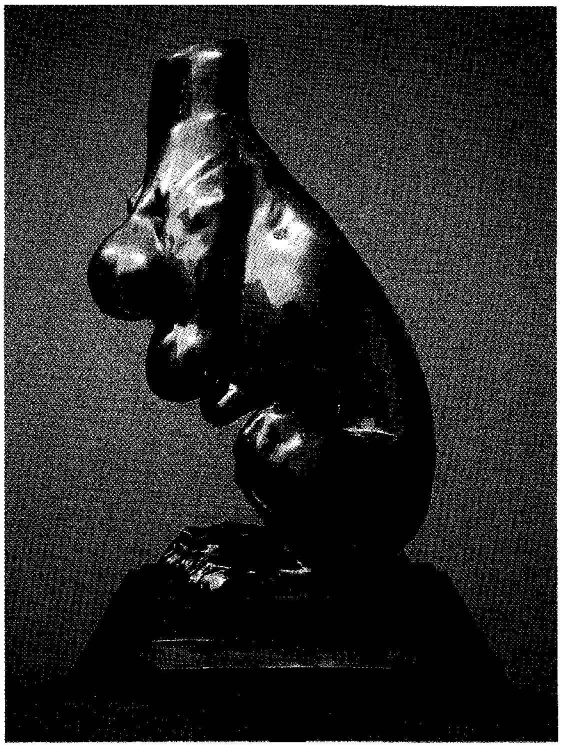


Photographs: top and bottom left, Donal Holway; right, Ross Lewis.

Art/Kay Larson

BOURGEOIS AT HER BEST

"...The artist is now in full command: The intentions are realized; the intense rapport with her work is unshakable..."



Phantasmagoric: *A* Nature Study, *at Robert Miller.*

Louise Bourgeois, WHO IS 73, IS THE most significant sculptor in the generation of artists to emerge in the last decade. Somebody might well wonder how Bourgeois could be "emerging" at 73, but the answer lies less with the artist, who has been laboring steadily for four decades, than with a shift of taste in the 1980s. The sympathy for "expression" in all its forms is suddenly congenial to her point of view, which is concerned with intensely private, female states of being. Aware that she is finally being understood, she has burst forth with the best work of her career, and it ought to secure her a place at the head (and heart) of the late twentieth century.

Bourgeois is now in full command: The intentions are realized; the rapport with her work is unshakable. The marbles and bronzes at Robert Miller Gallery all come from the two years since her retrospective at the Museum of Modern Art. For some artists, a retrospective is an unsettling experience, a propulsion into the anxious void. Not so for Bourgeois, who was propelled in the other direction, toward bright light and furious activity.

Anyone who saw the MOMA show will recall the tint of American-derived Surrealism she borrowed when she arrived in New York in 1938. (She claims not to have noticed French Surrealism during her art-student days in Paris.) The new works shake off every influence but the deepest: a conviction that the truth, if it's told well enough, is very strange indeed. She has gone back to classical materials—marble and bronze—that have traditionally been used in sculpture for their ability to mimic skin. For Bourgeois, skin is the plane that divides the self—one's muscles, nervous system, blood, "being"—from the things that are not oneself. If there is a trace of the surreal any longer, it's in her perception of what lies beneath skin.

Her body works were never literal, but now they are phantasmagoric: The eerie creature that squats headless and hairless on a pedestal, for instance, is a dog, or the semblance of one. No domesticated footstool, this is a beast out of myth, the Ur-canine. The claws are primed like eagles' talons; the haunches are as taut as a lioness's. The creature has an awesome outpouring of breasts, and it also has a penis, so it's sexually complete, like certain African figures. What does the rude beast signify? There is no particular answer, but there are many general ones. The image is primal: a creature fully self-sufficient, fiendishly powerful, fiercely nurturing. I thought of the legendary she-wolf of Rome. Strangely, though, the creature seems to have no skin. From the back especially, it looks like a flayed carcass (reminiscent of her earlier carcasses of plaster that she hung on hooks). Without skin, one's body has no defenses. If this is a mother-protector, then she is unsettlingly vulnerable.

It takes a metaphor to describe this work, but you don't feel it as metaphor (as something contrived, external, falsified) when you see it, so to speak, in the flesh. As I wrote at the time of the MOMA retrospective, Bourgeois's art is about *being embodied.* In other words, it's about one's private existence within the universe encompassed by skin. She calls these new works "Nature Studies," and they are all fragments of bodies—not limbs and trunks, but the topography of flesh, especially its globules and "private parts." "On the human body, things come in pairs," she explains. And things that come in pairs—eyes, breasts, testicles—are often vulnerable components. In this work, they tend to refer to one another—eyes look like breasts, and so on—and to raise powerful feelings.

The feelings are not always horrific. In fact, they can be witty and even startlingly funny. Twice, she takes a big chunk of marble and drills a pair of holes through it; out of the holes peer two globes (eyes, you assume, but they might be breasts). Her dealer calls them Olmec heads, but I am reminded more of the cartoonlike heads that float through Philip Guston's late paintings; the point is that they could be many things, but what you come away with is the sense of helplessness and protectiveness hovering around them.

"Being embodied" is necessarily a sensual state, but it's not the same as being sexy (which requires another person to be sexy for). Bourgeois creates "interiors" by chipping the center out of a block of marble and smoothing the hollow into stalagmites and stalactites ending in nipples—the cave-womb, elegant, sheltering, and slightly suffocating. The temptation to run your hand down into its smooth marble protrusions is impossible to resist.

Bourgeois's "embodiment" is fundamentally female (no wonder she was shunted aside during the besotted old-boys' club that was the New York art scene in the 1950s). By now, there are plenty of artists who would be thrilled to find such a sense of conviction for their expressionism. Dogs bay out of canvases all over the Lower East Side, and painters churn out angst because they're not subtle enough to examine other forms of feeling. Bourgeois's convictions come from four decades of hard work; they are hard won, which is only one

Photograph by Allan Finkelman.

COMING SOON!

DON'T MISS THE WORLD'S LARGEST COMPUTER AND COMMUNICATIONS SHOW FOR BUSINESS—

4 FLOORS OF THE NEW YORK COLISEUM FILLED WITH BUSINESS COMPUTERS AND EQUIPMENT

11th International
INFORMATION
MANAGEMENT
EXPOSITION
& CONFERENCE
New York Coliseum
October 1-4, 1984

info 84

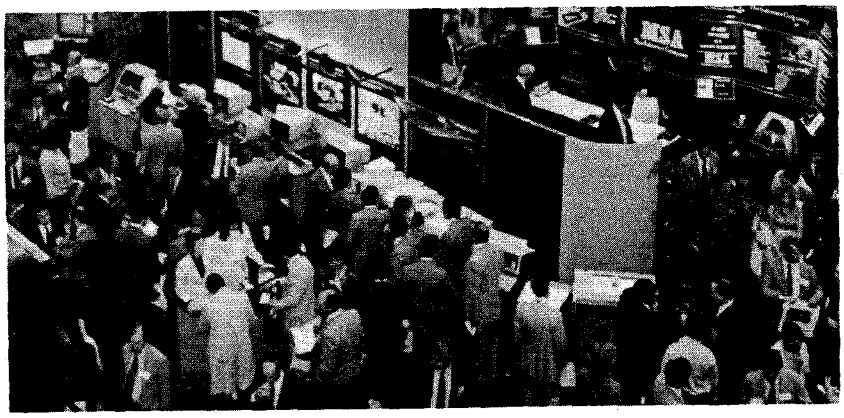
- See and select the latest equipment
- Learn how new information technology can improve your profits and productivity.

Info 84: For Business Answers to Your Computer Questions

CONFERENCE: Find out how information technology can help your company compete and produce more effectively. 68 dynamic sessions sparked by top keynoters Charles Exley. Jr., NCR, CEO and Marv Goldschmitt, Lotus V.P.

SOFTWARE INFORMATION CENTER: A special service free to visitors. Stop by the INFO/SOFTWARE Show, a Show-within-a-Show, on the 4th floor. Receive an individualized print-out of potential vendors for your equipment.

SUPPLIERS: Hundreds of exhibitors with thousands of products. Meet them face to face with your business questions. Compare and evaluate these products:



- Personal Business Computers
- Minicomputers
- Mainframe Computers
- Computer Peripherals
- Work Stations/Computers
- Support Furnishings
- Data Communications
- Voice Communications
- Software
- Word Processing/Records
- Retention & Retrieval Systems
- Electronic Mail
- Microfilm Equipment
- Duplicating/Copy Systems
- Services—education, training, facilities management, consulting, etc.
- Computer Supplies

SHOW HOURS: 11 A.M. to 5:00 P.M. Monday-Wednesday, October 1-3.
11 A.M. to 4:00 P.M. Thursday, October 4.

For more information, call 203-964-8287

Cahners Exposition Group, 999 Summer St., P.O. Box 3833, Stamford, CT 06905

Ristorante
S.P.Q.R.

SENATUS POPULUSQUE ROMANUS
(The Senate & People of Rome)

AN INVITATION TO TURN-OF-THE-CENTURY DINING ELEGANCE IN NEW YORK CITY'S LITTLE ITALY...

Celebrates classical Italian cooking
from subtle, sophisticated specialties of the North, to the simple, hearty fare of the Campania and the South.

Prepared in the classical manner,
with only pure, fresh ingredients. Everything that can be made fresh in our kitchen, is—from pasta to pastries.

Served with classical style,
in our gracious newly renovated and recreated turn-of-the-century dining room. (It's the most beautiful restaurant in Little Italy.)

After dinner upstairs,
dancing in our lounge Friday and Saturday. Exciting shows, in our cabaret room Wednesday through Saturday.

Open for Lunch, Dinner & Late Supper. Private Parties Our Specialty.

133 Mulberry Street
(between Hester and Grand in Historic Little Italy)
For Reservations, 925-3120 Valet Parking for Dinner

Retiring from business

For 57 years, Hartman Rare Art, a family business, has been one of the largest dealers of antiques and objects d'art in the United States. During the first half of this year, we closed our Madison Avenue Gallery after a most successful sale. Now we have decided to close Rare Art II at 1050 Second Avenue (near 55th St.) in order to pursue other interests.

Our going-out-of-business will be your gain.

Starting September 21st through December 22nd, Hartman Rare Art will hold an exceptional going-out-of-business sale. Our entire inventory of many thousand of items - Russian and European objects of vertu, ivories of all periods, French bronze mounted furniture and European porcelains, as well as our large section of Chinese jades and decorative Oriental objects of art will be sold at 65% below regular retail prices.

Nothing will be excluded - not even our display cases! All items will carry our customary guarantee.

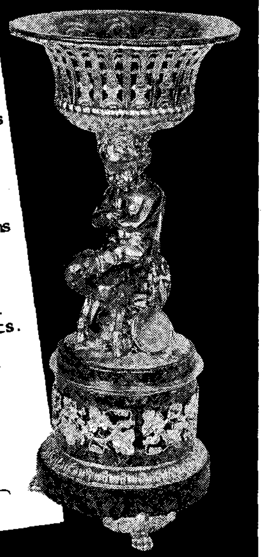
We hope you will join us in this once-in-a-lifetime opportunity to acquire treasures from one of the world's largest and finest collections of Continental and Oriental antiques and art objects.

Come early and often. Hours are 9:30 - 5 p.m., Monday through Saturday.

We look forward to the pleasure of serving you.

Sincerely,

Alan Hartman
Alan Hartman
President



RARE ART, II
1050 SECOND AVENUE (NEAR 55th STREET) NEW YORK, NY 10022 • (212) 794-2810

reason why they're genuine. (724 Fifth Avenue, near 57th Street; through October 6.)

HEROIC AMBITION IS A COMMONPLACE among contemporary German painters, but what do you make of a German whose ambitions are to imitate other painters' heroic ambitions? **Markus Lupertz,** an undeniably sure-handed man with a brush, is afflicted with that peculiarly late-twentieth-century paralysis that creeps over artists who want to paint but have no new vision to contribute. So he borrows motifs—from Maillol and Picasso, in the current show at Mary Boone Gallery—thinking that the power of the painting can reside in the strength of the works he reconstructs. The argument is intriguing, but its conclusion is grim. Lupertz has made a fetish of Picasso et al., and has reified their work and his. (417 West Broadway; through September 29.)

WHAT HAS POSSESSED **Ron Davis** TO concoct kitschy parodies of Jackson Pollock? Davis is a member of that Los Angeles tribe of artists who split off from the New York School in the 1960s to found a West Coast version of abstraction. In Davis's case, he poured colored resins into the shape of polygons, like a plastic variant on color-field painting, a resinous icon for the new L.A. When the fumes proved too hard on his health, he switched to pouring resin onto canvas, in bars and bands and more polygons (imagine ticktacktoe drawn over paint-flecked space). Now he's thrown off any attempt at structure, and has thrown paint on, à la Pollock. The paints are the ones used by cartoonists, so they're saturated with extra pigments, in colors evocative of Disney animations. The effect is "Gidget goes abstract"—hilarious if he meant it that way. If he didn't, maybe he'd better reconsider. (Blum-Helman Gallery, 20 West 57th Street; through October 6.)

Bill Komoski MAY HAVE COME BY HIS present style by osmosis (there are hints of half a dozen currently fashionable artists in his latest work), but he nonetheless is worth watching. Komoski, age 30, was born in New York, went to school in Rhode Island, and is thoroughly attuned to the moody surrealism of the moment. His second show at Barbara Gladstone Gallery presents mostly meditative underground chambers in which strange bits of architecture assemble themselves in queasy juxtapositions, somewhat like the vaulted spaces in those prison etchings by Piranesi. In the best of these, he's crumpled rice paper on canvas and painted over it, to enhance one's sense of looking through glass darkly. (152 Wooster Street; through October 5.) ■

Books/Rhoda Koenig

WHAT DID YOU DO IN THE WAR?

"...'*The Good War*' paints a picture of good men and just battle, *Bloods* of horror abroad and indifference at home..."

G.I. jive: *Dance at a New York servicemen's center, December 1941.*

"The Good War": An Oral History of World War Two, *edited by Studs Terkel. Pantheon Books; 589 pages; $19.95.*
Bloods: An Oral History of the Vietnam War by Black Veterans, *edited by Wallace Terry. Random House; 311 pages; $17.95.*

THE WAR CAME HOME TO PETER OTA OF Los Angeles only a few hours after the Japanese invasion. On that evening, FBI agents met his father at the door of a wedding and took him, in his tuxedo, to jail and then to an internment camp. Two and a half years later, he learned that his mother, in another camp, had died. When he took the train back for her funeral, an FBI agent had to guard him at all times, because a few weeks remained until he would wear the uniform of the U.S. Army.

Ota's story and those of 135 others—G.I.'s, bureaucrats, artists, factory girls—have been recorded by Studs Terkel for his portrait of the war abroad and at home. Ironically for a book whose subjects repeatedly denounce nationalism, the title is a bit chauvinistic—*"The Good War"* begins not with Poland but Pearl Harbor. (It does, however, include the voices of many Russians, Europeans, and Japanese.) There are some memoirs by celebrities and top brass, but the stories of "ordinary" people are more memorable, as the stray details are often more affecting than the accounts of mass slaughter. A woman whose husband worked at Oak Ridge says they are "rather fortunate"—only two of their four children have birth defects. A rifleman remembers finding a mountain of clothing on the floor of a German dance hall and not realizing what it meant and figuring it out later.

Though the men who were at the front speak of the camaraderie, the excitement of war, the men and women at home speak of frustration, divisiveness, and lies. "I was cheated. I was made a fool of," says one woman whose life was ruined by her romantic patriotism. "If they had said to me, Look, this has to be done and we'll go out and do the job ... we'll all get our arms and legs blown off but it has to be done, I'd understand. If they didn't hand me all this shit with the uniforms and the girls in their pompadours dancing at the USO and all those songs—'There'll Be Bluebirds Over the White Cliffs of Dover'—bullshit!" Black servicemen who trained in Connecticut and Georgia tell of being treated worse than German prisoners, of being excluded from combat and from the white P.X., and of being beaten and shot when they protested.

But if the stories in *"The Good War"* are about evil times, they are all told by good people. One is willing to grant a certain amount of friendly suspension of disbelief to people retailing 40-year-old memories. Even so, the number of people who did shameful things is small (and they have repented and matured); the number of people who happily recall a contemptible act is nil. Though Terkel has interviewed Americans from different classes, states, and ethnic backgrounds, all his white servicemen came home believing that blacks were their equals; if all veterans were so penitent and mature, how could they accept a segregated society? Terkel grandly claims that "military work liberated women" and that, even though they were transferred to permanent K.P. when the fighting ended, "the taste for independence was never really lost.... No matter what the official edict, for millions of American women home would never again be a Doll's House." Talk about blue skies over the white cliffs of Dover. These women's daughters may have inherited their taste buds, but the women themselves, knocked around by war and the Depression, wanted nothing more than to be dancing dolls, and their men, tired of upheaval, were happy to oblige them. Terkel has also talked to a lot of people who say that we shouldn't be fighting our brothers and former allies, the Russians. Somehow, I don't think these are the kind of interviews that would have been compiled by William Buckley.

"The Good War" should have been at least 100 pages shorter; several memoirs are bland and vague, and many go on too long. Still, Terkel has come up with many unusual and touching stories. There is the gay marine chaplain who had to tell recruits that homosexuality was a crime and a sin that led to drug addiction, the black refugee who, as a boy in Germany, rooted for Max Schmeling to knock out Joe Louis. And if I put the book down several times in boredom, I put it down at least as often to wipe away tears. Bill Bailey was the sailor who risked his life to tear the swastika

Photograph: A.P./Wide World.

from Emily...

"...PETA LEWIS"
Discounting fine fashion.

MANHATTAN
1120 Lexington Ave. (corner 78 St., 2nd fl.) (212) 744-7660
Mon thru Sat 11 to 7, Thur 11 to 9, Sun 12-6

BRONXVILLE
75 Pondfield Road (914) 779-1200

The Most Spectacular Weddings, Engagement Parties, Bar Mitzvahs, Reunions, Bon Voyage Parties, Club Socials, Charity Events, Surprise Parties, Graduation Parties, Debutante Parties, Sweet 16 Parties, Bachelor Parties, Prom Parties, July 4th Parties, Valentine Parties, Anniversaries, Birthday Parties, Bridal Showers, Welcome Back Parties, Baby Parties happen at

WINDOWS ON THE WORLD

For bookings and information phone or write Suzy Hennion,
One World Trade Center, New York, NY 10048 (212) 938-0030.

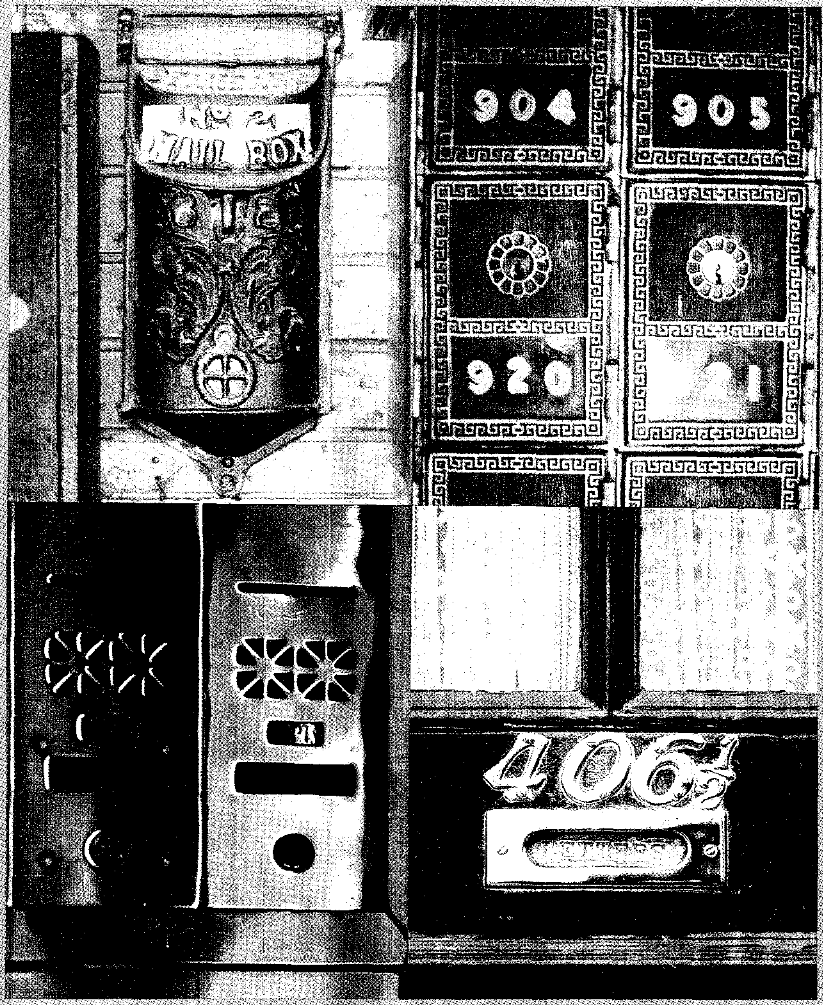
flag off the *Bremen* in 1935. "I still think we're all part of somethin', call it the history of the human race, if you want to," he says, echoing the last lines of *Middlemarch*, about how our lives are improved by people who rest in unvisited tombs. "I feel that if some guy ten years from now has got some halfway decent conditions, I wanna feel that I helped in some small way to make it possible.... I just want somebody to say, Them poor son-of-a-bitches, they musta taken a beating back in the old days. We don't know all the names, but glory to them, or somethin' like that. (Laughs.)"

Several of the men in Terkel's book say that the war changed them from lower to middle class. With the education provided by the G.I. Bill, veterans made a world for their children in which it was not necessary to go to war for excitement, career advancement, or foreign travel. The result was that when the next generation's war came along, it was fought largely by young men who still needed these inducements to enlist. Many of these men were black, and their stories, in *Bloods*, are as different from Terkel's as their war was from his. In the World War II history, the worst thing we read about is soldiers making a game of mutilating corpses. In the Vietnam one, we read of men, some of them under the supervision of officers, amusing themselves by torturing the living. One soldier watches as a bound, naked girl is burned to death. Another talks about the "young lady" he and his squad raped and killed.

Many blacks saw combat as the supreme test of their manhood. An infantryman recalls hearing one wounded soldier shout at another, "Why you sittin' there crying...? You cryin' 'cause you a big faggot." But while the war celebrated their virility, it took away their humanity. An interpreter describes his job of paying compensation to families of South Vietnamese whom Americans had killed inadvertently; he was authorized to give them about $35.

One flier, seven years in a prison camp, comes home, and his only complaint is that he missed the miniskirt. But a marine lieutenant talks of going to recruit officer candidates at Howard and being laughed at and called Uncle Sam's flunky. "If you give orders, it means you had to kiss somebody's rear end." And one soldier, who returned from Vietnam without his right hand, took a degree in accounting but could find no one willing to hire him, and since 1975 has been living on disability. "When I was nineteen," he says, "I know I didn't know too much about what's goin' on. Except you s'posed to fight for your country." And I did that, he says, and now I am home. "But where is my country?" ■

WHERE DOES *NEW YORK* GO FOR CHRISTMAS?



INTO THE VERY BEST HOMES.

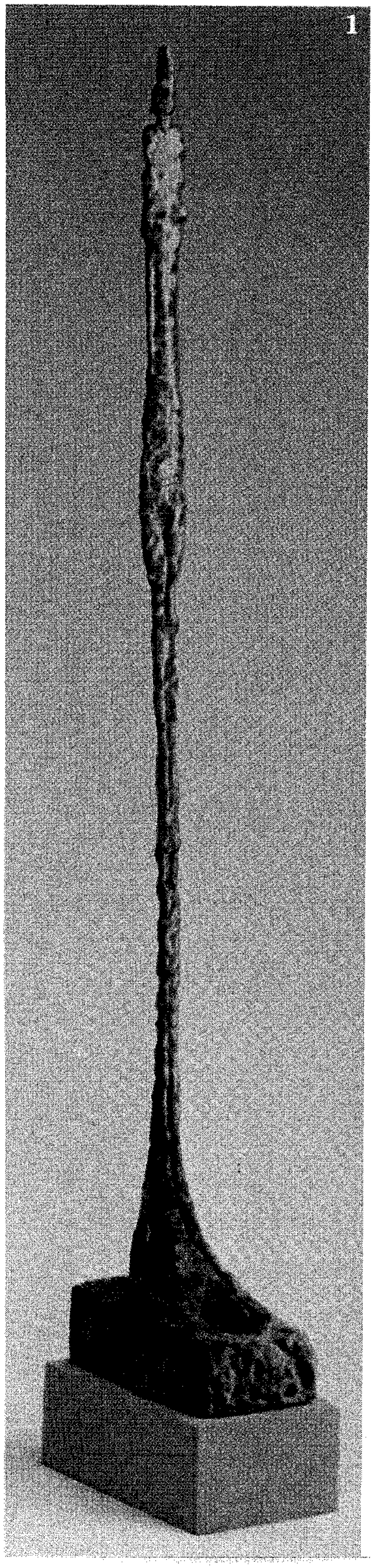
New York belongs in the penthouse and brownstone, in lofts and studio apartments, country estates and suburban houses. From West End Avenue to West Fourth Street and spanning in every direction from the core of the Big Apple, *New York* Magazine is the ideal holiday gift to warm a home—and every sophisticated reader inside.

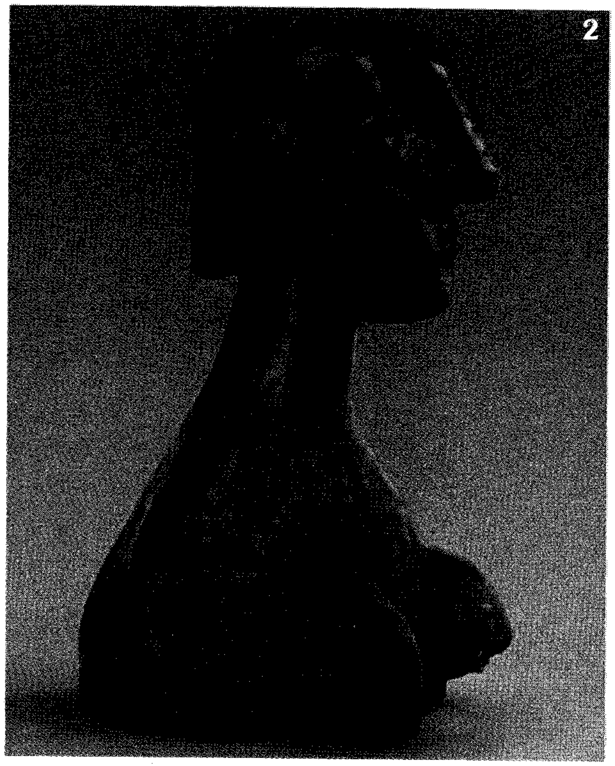
For $24.50 ($8.50 off the basic $33 rate), you can have *New York* sent every week into those homes that have been so welcoming to you this year: Just fill out and mail the postpaid card opposite. You may also order by telephone. Call toll-free, any time, 1-800-845-3000 (in Utah, 1-800-662-8666). We'll even supply attractive cards so you may announce your thoughtful gift.

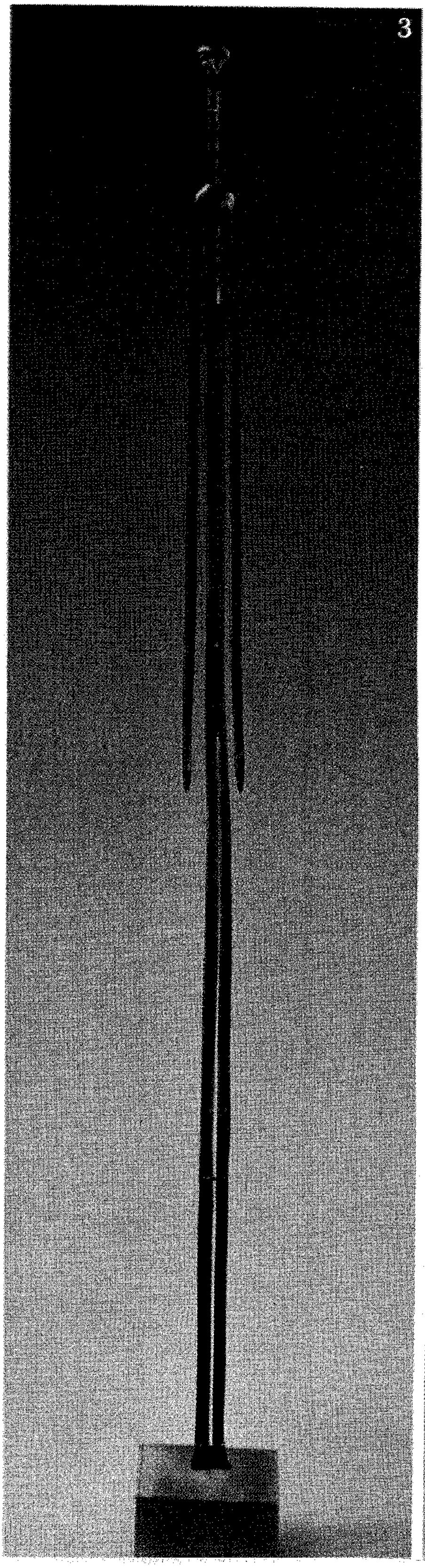
NEW YORK

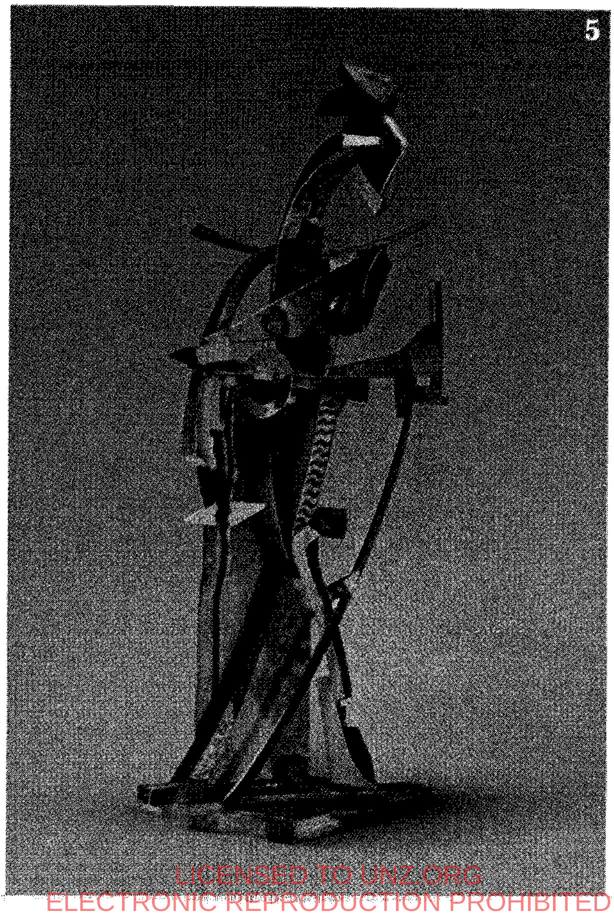
SEND HOLIDAY GIFT SUBSCRIPTIONS
TO YOUR FRIENDS AND FAMILY ONLY $24.50

Which is Which is

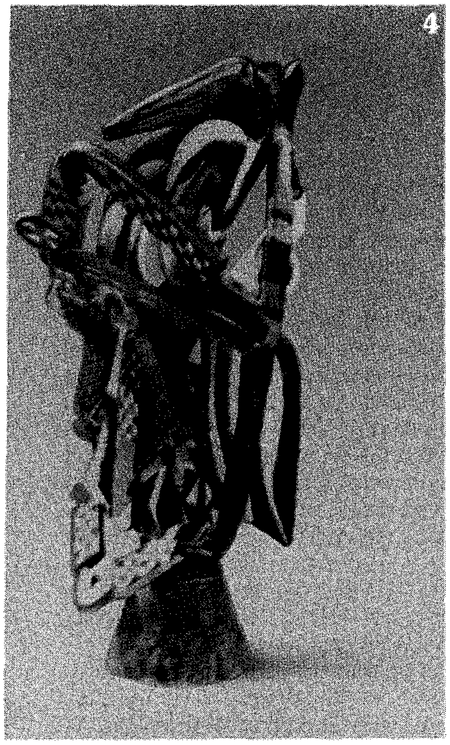


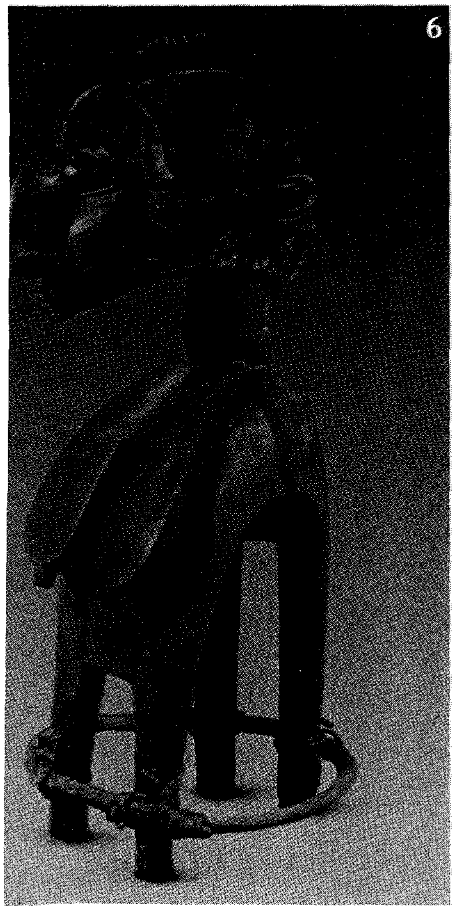






'primitive"? 'modern"?


4


6

Maybe you can tell at a glance; maybe you can't. But before you leap to the answers down below, put another question to yourself: How do they relate to each other, and we to them? It is a fascinating question which we can only now fully explore for the first time—in an exciting and enlightening new exhibition " 'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern" at The Museum of Modern Art.

In over 350 works—150 modern and 200 tribal—we can now get a definitive view of the similarities and differences, the influences and affinities which have intrigued us for nearly a hundred years. It is a show which sheds new light on, and challenges much of our "received wisdom" about, both "primitive" and "modern" and their relation to each other. It may be the first art exhibition you've ever seen which asks and answers so many questions about art—and about ourselves.

That's one reason we sponsored this exhibition, and why we urge you to see it at the times and places listed below. In our business as in yours, we must constantly ask ourselves new questions, and be prepared for answers quite different from those we expect—from the endless resources of our individual imagination, individual creativity and individual innovativeness. Sponsorship of art that reminds us of these things is not patronage; it's a business and human necessity.

If your company would like to know more about corporate sponsorship of art, write Hamish Maxwell, Chairman of the Board, Philip Morris Incorporated,
120 Park Avenue, New York, N.Y. 10017.

Philip Morris Incorporated

It takes art to make a company great.

Makers of Marlboro, Benson & Hedges 100's, Merit, Parliament Lights, Virginia Slims and Players; Miller High Life Beer, Lite Beer, Löwenbraü Special and Dark Special Beers, Meister Bräu and Milwaukee's Best; 7UP, Diet 7UP, LIKE Cola and Sugar Free LIKE Cola.

PHILIP MORRIS

© Philip Morris Inc. 1984

" 'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern" appears at The Museum of Modern Art, New York, September 27, 1984—January 15, 1985; The Detroit Institute of Arts, Detroit, February 27—May 19, 1985; Dallas Museum of Art, Dallas, June 23—September 1, 1985.

__1.__ TALL FIGURE, Alberto Giacometti 1949, The Museum of Modern Art, New York, James Thrall Soby Bequest. __2.__ BUST OF A WOMAN (MARIE-THÉRÈSE WALTER), Pablo Picasso 1931. Musée Picasso, Paris. __3.__ FIGURE. Nyamwezi, Tanzania. Collection: J. W. Mestach, Brussels. __4.__ BIRD HEADDRESS. Baga, Guinea. Musée de l'Homme, Paris. __5.__ SYMPHONY NO. 1, Vladimir Baranoff-Rossiné 1913, The Museum of Modern Art, New York, Katia Granoff Fund. __6.__ NIMBA MASK. Baga, Guinea. Musée Picasso, Paris (Formerly collection, PABLO PICASSO).

Music/Peter G. Davis

THE 'RAKE'S' FLEETING PROGRESS

"...Anyone who loves this wonderful opera had better make plans to see it immediately, since it's only on temporary loan..."

Timeless odyssey: *The chorus in Stravinsky's* Rake, *at the State Theater.*

The Rake's Progress—I WONDER IF Stravinsky, always so dry-eyed and objective, ever realized what a dangerously moving opera he wrote. At first, the work suggests an elegant rococo pastiche, but gradually, almost imperceptibly, the stylized mannerisms begin to trace a timeless, tragic human odyssey as Tom Rakewell stumbles from one mad adventure to the next in his painful journey to Bedlam. It is a work that grows in stature with every repetition, and no city that claims to have a major opera house can afford to ignore it. *The Rake's Progress* is presently paying a ridiculously brief visit to the State Theater, and anyone who loves this wonderful opera had better make plans to see it immediately, since the City Opera's "new" production is only on temporary loan from San Francisco.

The fact that such an incredibly rich and inventive score (the final work and apotheosis of Stravinsky's neoclassic period) is once again about to slip out of town with no prospect of returning in the near future is really intolerable. Along with Britten's *Peter Grimes* and Poulenc's *Dialogues of the Carmelites* (both regularly on view at the Metropolitan), the *Rake* is one of the few operas of our time to become a repertory staple most everywhere—except New York, which never seems to catch more than fleeting glimpses of it. The Met gave the American premiere in 1953 (a box-office disaster and never revived), the Hamburg Opera brought its production to the Met for a single performance in 1967, amateur and school efforts have occasionally helped relieve the drought, and now the City Opera has borrowed San Francisco's production for a run of a mere four evenings.

Would that Beverly Sills had taken this chance to provide a permanent New York home for *The Rake's Progress*—the size of the work, its vocal requirements, its ensemble character, all suit her company's resources perfectly, and an appreciative audience for the opera now seems to exist, judging from the enthusiastic reception on opening night. Instead, the City Opera decided to play it safe and rent a *Rake* rather than create its own. Well, I suppose a Stravinsky masterpiece borrowed for even a couple of weeks is better than none at all. Considering what it costs to move an opera from one coast to another, let alone produce it from scratch, we probably should thank Sills and company for risking that much.

This production of *The Rake's Progress* began its peregrinations nearly ten years ago, and the casts have necessarily varied in quality as they changed from city to city. While the musical standards may not always have remained consistent, the physical aspects of the staging have been almost universally admired ever since it was first created at the Glyndebourne Festival in 1975, and later rebuilt for La Scala in Milan, and still later for the San Francisco Opera. David Hockney's sets are delightful lithographic fantasias on the original eighteenth-century Hogarth paintings that inspired the W. H. Auden–Chester Kallman libretto, and John Cox's dramatically alert direction (supervised in New York by Robin Thompson) has both biting wit and a warm heart. The City Opera provided worthy singers for the most part, and Stravinsky's mordant moral fable cast its spell.

The characters gain in force and dimension as Cox slowly develops them with a disturbing physical intensity that Jerry Hadley, as Tom, projects especially well. In fact, Hadley concentrates so hard on his acting that he often forgets to sing and consequently ruins the illusion by barking out his notes. No such problem affects Erie Mills's gorgeous Anne Trulove, sweet on the surface but tough as nails underneath, and always lovely to hear. Frederick Burchinal's Nick Shadow is also beautifully vocalized but excessively stiff and bland for this satanic creature, while Joy Davidson's Baba the Turk goes to the opposite extremes: clumsily sung but as amusing and lovable a bearded lady as you would ever hope to meet. Very likely many of these rough edges—along with Christopher Keene's blunt, slapdash conducting—might have eventually been smoothed out if the opera had only been allowed to settle comfortably and naturally into the repertory. But no. Another *Rake* has made its usual progress through New York: too quickly and never to travel our way again.

WHEN LINCOLN CENTER'S **Chamber Music Society** squared off to face England's **Academy of Ancient Music** on the stage of Alice Tully Hall not long ago, we were assured that the two ensembles

Photograph by Carol Rosegg/Martha Swope Associates.

"...The Chamber Music Society may excel in other repertory, but it seems to proceed through the baroque with flat feet..."

were not planning a battle to the death or even a friendly musical duel. By playing the same pieces by Bach—the Society on modern instruments at today's concert pitch, the Academy on baroque originals tuned to the lower pitch of Bach's day—the idea was obviously to demonstrate how both performance practices can happily co-exist in this era of enlightened musicology. At least, that is what most everyone assumed until Christopher Hogwood, the Academy's harpsichordist and director, suggested that one might as well choose between fine pieces of Chippendale and (tossing a sly glance toward the Chamber Music Society) new furniture with plastic upholstery. Not a very fair analogy, perhaps, but score one point for the visiting team.

Actually, I suspect that most of the audience had really come to hear how the Academy of Ancient Music sounded in the flesh, and curiosity ran high. Despite its ghastly name, the Academy has built up a big following in this country through dozens of best-selling records on L'Oiseau-Lyre (particularly the complete Mozart symphonies). Unfortunately, only nine members of the group could participate in this all-Bach competition, but the full orchestra is scheduled to arrive in town next March, and that concert should be quite an occasion. New York has never had a resident band of comparable size equipped to perform "old" music, and Hogwood's musicians will be out to prove their reputation as the Berlin Philharmonic of authentic-instrument ensembles.

Even ears accustomed to the caress of gut strings and baroque flutes must have been startled by the differences in texture, temperament, and tuning when the Chamber Music Society tore into the sinfonia from Cantata No. 209 immediately after the Academy's performance. The same notes that had at first sounded intimate, gracious, and utterly transparent suddenly took on a tense, overdriven, and harshly neon-lighted quality—only my opinion, of course, a reaction that may have been colored by the skills and musicianship of the players themselves as much as by their individual instruments. The Chamber Music Society may excel in other repertory, but it always seems to proceed heavily through the baroque, with flat feet and ham fists.

No matter. This televised concert was a canny piece of showmanship, and for that, we can thank the Society's artistic director, Charles Wadsworth. This ebullient impresario loves to celebrate composers' birthdays, and as the new season gets under way, he must be reveling in the prospect of Bach, Handel, and Domenico Scarlatti all reaching their tricentenaries—not to mention Alban Berg, who turns 100 in 1985. The Chamber Music Society's week-long Bach festival was full of imaginative programming ideas, and I suspect that it was Wadsworth's happy inspiration to juxtapose the prelude from Bach's third solo violin sonata with the sinfonia from Cantata No. 29. One unaccompanied line of music in the sonata, the same notes are spectacularly expanded, harmonized, and arranged in the sinfonia for a full trumpet-and-drums orchestra. Bach has been transcribed and adapted by thousands of hands over the past three centuries; how salutary to be reminded that the old man started it all and did the job better than anyone else. ■

"DFW COMES FIRST WITH ME...
THEIR SELECTION AND QUALITY SATISFY
MY MOST DEMANDING CLIENTS"

Erica Richter
Interior Designer

Add a touch of Paris to your livingroom. This contemporary sectional combines continental elegance with true American functionalism. It includes single, double and triple units; ottoman, round and square corners.

It's available in an extensive selection of fabrics as well as leather and ultra suede. Also COM.

FREE
IN STORE
DESIGN CONSULTING

DESIGN FURNITURE WAREHOUSE
We Discount Luxury
902 Broadway at 20th St. N.Y., N.Y.
Mon.-Fri. 10-6, Sat. 10-5, Sun. 12-5
(212) 673-8900
©Copyright 1984 Design Furniture Warehouse

Theater/John Simon

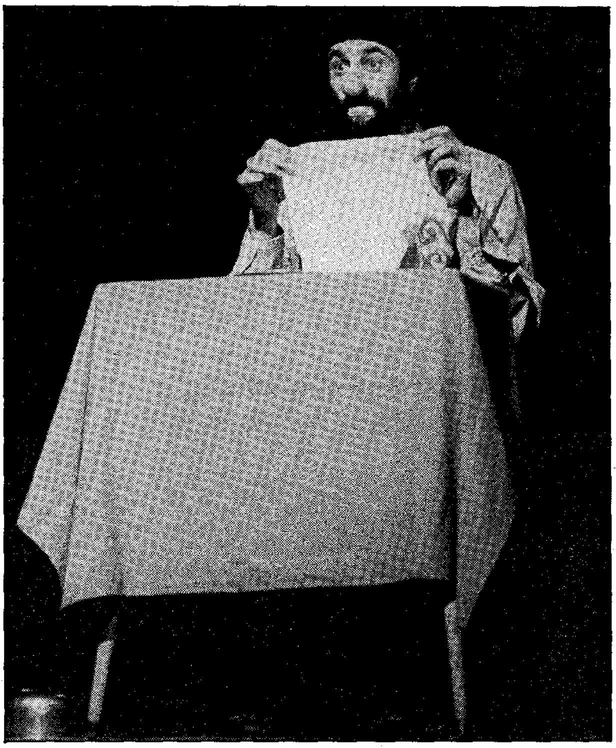
CLOWNS AND CLONES

> "...Adolph Green is amateurish, Gassman a grand ham, Avner Eisenberg a clown for the thinking man and exacting child..."

Avner the Eccentric WOULD SEEM TO BE everything I do not care for: a mime, clown, and one-man show. But from the moment Avner Eisenberg first sits down onstage at the Lamb's Theatre and indicates with caroming eyes and expressionistic fingers how many minutes it will be before he starts and how he wishes the spectators to contain themselves until then, he persuaded me that he was a young man bringing to his ancient crafts a new kind of intelligence. The salient point about Avner is that whatever he does—juggling, tumbling, clowning, slack-rope walking, magic, pantomime, audience-participation games, and whatnot (lots of whatnot)—he does with a difference.

Just what the difference is is not easy to pinpoint. It is, fundamentally, a thinking man's clowning, a philosophical—indeed, dialectical—tomfoolery. It is as if he were always telling us underneath what he was doing that the role of the artist in our society is a precarious one; as if he were, implicitly and quietly—but sometimes also overtly and explosively—fuming at the fact that a television personality and rock star fulfill the public's wants, even though real commentary and salvation can come only from artists who diffidently, bumblingly, painfully, yet ultimately sovereignly assert themselves from under the pall of awkwardness imposed on them by public disregard.

But it would appear also as if Avner embodied the spirit of two great painters, Klee and Magritte, who strike me as the tutelary divinities of this show. As in Klee, the seemingly doodling, decorative, childishly grotesque takes on a surreal reality once the title of the work has provided the needed epiphany; as in Magritte, the incongruous, absurd, and impossible is so persistently, insistently present that it becomes at least as true as the truth. And Avner reminds me also of a passage from a great book that cries out for translation into English, *The Diaries of Countess Franziska Reventlow,* that gallant turn-of-the-century Munich writer who, hounded by misfortune, doggedly asserted, "Oh, I have been running, running and falling, getting up again, knocked down and picking myself up again, until I arrived there where my goal begins." What a wonderful phrase, "where my goal begins." And that is what Avner conveys wistfully, sardonically, cheerily: the creating of artistry out of obstruction, of promise—only the beginning of the goal—out of the inauspicious.



Avner the Eccentric: *Philosophical tomfoolery.*

Thus he begins with an anti-juggling act. He cannot even pick up and hold on to the three good-size clubs he wishes to juggle. However determinedly and more and more elaborately he undertakes to grab them, one of them, more ingenious than he is, succeeds in evading him. Yet this clumsiness, this ever more complicated way of dropping one club, is in itself a balletic discipline, prowess in reverse. And then sneakily, by a devious, unlikely collusion of hand, foot, and improbable parabolas, the clubs are made to acknowledge their master and crown him with their spinning halo. He who would find his solo must lose it first.

There follow tricks, acrobatic feats, collaborations of great variety with the audience. Avner performs a canny minimum of everything, leaving you not surfeited but hungry for more. He won't be pinned down as comedian, juggler, magician, acrobat, buffoon; if he has charmed us with idiosyncratic tricks on the slack rope, he doesn't give us the expected encore. Instead, it is his hand that does a miniature high-wire act on an imaginary rope. And even if he himself is silent, he can turn the audience into an orchestra of clappers, foot-stampers, noisemakers that he conducts with the glee of a worm suddenly turned into a Solti or Karajan.

I will not describe stunts that should come as surprises, but I must mention one more marvel. At one point, in the middle of an astonishing and funny piece of magic, as Avner is making a meal of endless paper napkins, he punches three holes in one such ostensible napkin and places it as a mask on his face. Presently, he wiggles his facial muscles so that the mask seems to undergo the most spectacular distortions. Whereupon he eats it too. Anyone who cannot see a sign and a half in this hasn't been reading his Barthes lately. Oh, yes: *Avner the Eccentric* also meets the standards of the most exacting child.

MODESTY PREVENTS DECENT PEOPLE from foisting their home movies on the public, and the same principle should apply to home theatrics. But Adolph Green and his family saw fit to inflict two pitiful little plays by their friend Murray Schisgal—the second written especially for them—on paying customers. Mr. Green is, of course, married to Phyllis Newman, and together they produced Amanda Green, who rounds out this more-or-less acting family. Because Amanda is a recent graduate of the Trinity School, it was picked as venue for the pre-Broadway tryout of **The New Yorkers,** as the double bill was called; but these sophomoric plays could not even be graduated from high

Photograph by Linda Alaniz/Martha Swope Associates.

school, much less be promoted to a real theater.

I shall not waste your time and mine on discussing plays that could not even last out their trial run, but something must be said about the trinity that performed them at the Trinity School. Miss Newman was entirely acceptable in the undemanding role of an arriviste Jewish housewife; the rest of the family, however, sank to that nadir of amateurishness where a performer cannot even play the easiest part of all—himself. Amanda, whom the New York *Times* quoted as rather liking the idea of the Greens as the First Family of the American Theater, is an ordinary-looking girl of infraordinary talent who, onstage, conveys extreme satisfaction with herself and not much else. The trouble with the theater is that it holds a fatal charm for people who have no business being in it; had Miss Green been born into a family of plumbers, I doubt whether, with comparable aptitude, she would have undertaken to fix a leaky toilet.

But the real disaster was Adolph Green. Along with his activities as a book writer and lyricist in collaboration with Betty Comden, Mr. Green has, over the years, been a frequent cabaret performer, appeared on the legitimate stage, and acted in several movies. Yet in two very different roles in *The New Yorkers* he carried on like not even a perfect but an imperfect amateur. Pasted on his face much of the time was something halfway between a squint and a cretinous grin, as when a bad photographer forces someone to smile smack into the sun; his movements were largely schematic and mechanical; his timing was not so much off as nonexistent; and the only genuine emotions he exhibited were delight with himself and paternal pride in watching his offspring make a fool of herself. I cannot imagine any other country in which a theater professional of so many decades' standing would prove himself so unprofessional. Also in the production was Allen Swift, a seasoned and accomplished performer, who should have made the others turn greener with envy.

TALK ABOUT COINCIDENCE! AS I WAS watching Vittorio Gassman ham his way through his quasi-one-man show **Viva Vittorio!** I jotted down in my program the name Zacconi—a reference to Ermete Zacconi (1856–1948), the greatest ham actor of Italy, if not the world, whom I, alas, saw only once, in Sacha Guitry's film *Les Perles de la Couronne*. He played the cameo role of a dying pope, and his death scene was the sweetest, zaniest, hammiest, and funniest death scene ever. It is of Zacconi, who, by all accounts, was a great, serious actor before he became a great, more-than-comic ham, that Gassman made me think with his medley of Kafka, Sartre, Pirandello, and others. And two minutes later, there was Gassman mentioning Zacconi, telling an anecdote about him, and capitally impersonating him. Yet what he did not seem to realize—out of modesty or immodesty—was that he himself had become Zacconi.

As an exploration of the quiddity of theater, *Viva Vittorio!* is rubbish. The second act, taken up by a rambling monologue by Luciano Codignola, *On the Harmfulness of Theater,* is vapid, pretentious platitude-mongering that mingles feeble jokes with feebler aperçus. But it is interspersed with Gassman's interesting renderings of Shakespearean speeches in Italian, in which, unsurprisingly, he is much better than in English. For all that, an abridged version of a Pirandello one-acter, likewise in Italian, does not come off remarkably. But Vittorio Gassman is a phenomenon. In the right movie roles, he has been magnificent, and there are some flashes of grandeur here, too. More to the point, he is a grand ham throughout. And such unabashed, rambunctious, daredevil hamming is also an aspect of theater, and not the least attractive one. ■

MARKET DINING ROOMS & BAR

On The Concourse
5 World Trade Center

Reservations (212) 938-1155
Free dinner parking for Dining Room Patrons

A PERFECT STEAK

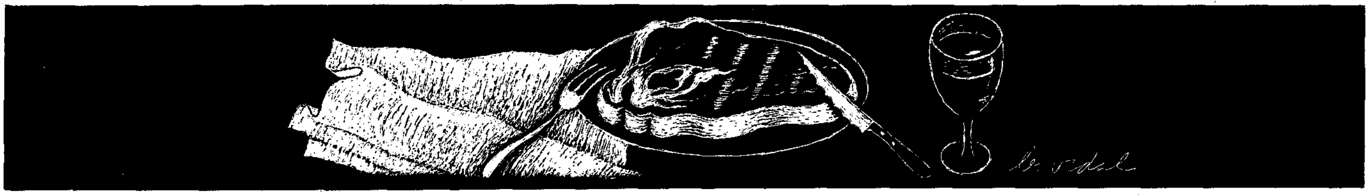
IMAGINE a perfect steak. A mighty steak, aged and prime, and thick, hot and charred and still sputtering from the charcoal. You're eating it before you ever cut into it because its aroma is a flavor, an essence, a taste in itself.

Now you carve. From an end so you don't waste precious juices from the middle. Cut away some of the fat that has already done its flavoring work so well. And bite-*bite*-into your first piece. Now every aspect of taste comes into play. You chew (how many foods can you really chew anymore?) and the red juices run ahead of the other flavors to announce the steak to every expectant taste bud. You taste the aroma even more. Swallow — and savor. And feel good about things: steak has a way of satisfying many hungers.

A bite of potatoes fried in their skins. A sip of the handsome red wine. Then back to your steak. You carve carefully so that each bite is precisely right. You cut so the last piece is the one you've wanted most. And at exactly the right moment, you're finished. More? No. Just right. You're not hungry, you're not full. Maybe some pure Colombian coffee, maybe something sweet.

Your food soul reflects peacefully, happily, about the experience. Life is good and you've rewarded yourself nobly.

You've had a perfect steak.



JOIN NOW!
BEAT THE OCTOBER PRICE RISE!
HEALTH & RACQUET CLUB
HRC
LAST DAYS!

Join before the October price rise and save on a year of fitness. New York Health & Racquet Clubs offer beautiful swimming pools, whirlpools, saunas, steam rooms, massage, "sun" rooms and the most advanced Nautilus equipment. There are more than 134 free classes every week in each club in aerobic and tap dance, calisthenics, hydroaerobics and hydrocalisthenics, karate and yoga, and free clinics in tennis, racquetball, squash and wallyball. Visit one of HRC's five beautiful clubs and see for yourself! When you join one you can use ***all five*** locations 7 days a week, 360 days a year.

When you look better you feel better.

NEW YORK HEALTH & RACQUET CLUB

UPTOWN	**MIDTOWN**	**MIDTOWN**	**MIDTOWN**	**DOWNTOWN**
1433 York Avenue	110 West 56th Street	20 East 50th Street	132 East 45th Street	24 East 13th Street
737-6666	541-7200	593-1500	986-3100	924-4600
10am-10pm	7am-10pm M-F	7am-10pm M-F	7am-10pm M-F	10am-10pm
7 days a week	10am-6pm Sa-Su	10am-6pm Sa-Su	10am-6pm Sa-Su	7 days a week

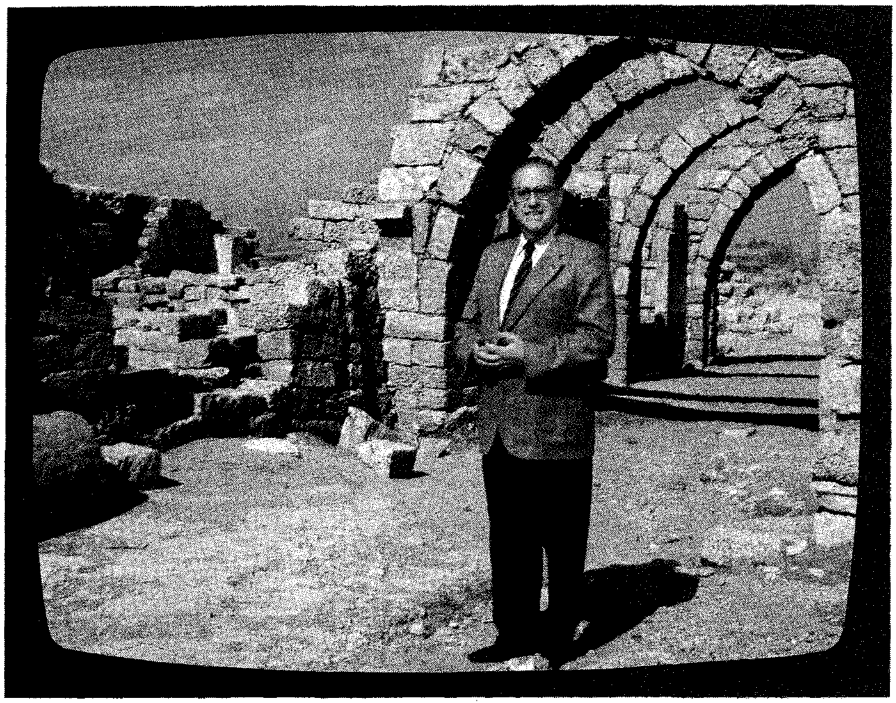
Television/John Leonard

THE CHOSEN

"...Abba Eban knows where *Heritage*'s history lesson is leading us. At Auschwitz, the monsters listened to Mozart..."

ON **Heritage: Civilization and the Jews** (October 1 and 2, 9 P.M.; thereafter, Mondays at 9 P.M.; PBS), it takes Abba Eban nine hours to walk us 3,000 years from the biblical beginnings to the day before yesterday in the reborn State of Israel. We see him by the Wailing Wall and inside the Alhambra. He shows us Morocco and Romania, Poland and an Amsterdam canal. He is looking at the Piazza San Marco and Nuremberg. He is thinking out loud about the Spanish Inquisition and the French Revolution, Hasidic mysticism and Grimm's fairy tales. He mentions Maimonides and Spinoza. (Time enough, later on, for those modernist strangers: Marx, Freud, Modigliani, Schönberg, Kafka, Einstein.) There are beards and candles and violins and broken glass. Of Eban's Jews, a voice-over says, "A book is their fatherland."

We know Eban's Oxbridge-cultivated voice from his years at the United Nations and his many guest appearances on television programs devoted to the mess in the Middle East. We know those black horn-rimmed glasses, too, slightly askew, as if looking for a more agreeable angle, a silver lining, a nuance. But the hands surprise; they flutter and twitch. When he is sitting down, they don't like his knees. When he is standing up, they seem to want to describe a parenthesis, or to disappear into his pockets. His hands are dismayed. So is Eban, a child of the Enlightenment. He knows where his history lesson is leading us. At Auschwitz, the monsters listened to Mozart.



Cinema of numbing: *Abba Eban at Israel's Roman port at Caesarea.*

I wish I liked *Heritage* more than I do. It is intelligent and informative and sincere. It steers clear of the travelogue and the polemic. It is richly illustrative, which is no small feat: The Jews tended not to paint themselves or their God; they were, instead, idol smashers. One dreams along, in the middle hours, of Spain before the Expulsion of 1492—of Moorish architecture and Talmudic scholarship and a code of chivalry; of geometry turned into stained-glass cathedral windows and traditional carpets; of Andalusian light and the decimal system and a revival of Hebrew; of the brilliant weave of Iberian Catholic, North African Muslim, and Sephardic Jew. Enter Torquemada. So much for 400 years. It did the Jews no more good to become Marranos (seeming converts to Christianity) in the fifteenth century than it did for them to be German citizens in the twentieth. Meanwhile, Pope Innocent III invented the yellow badge, and northern Europe explained away bubonic plague by blaming the Jews for poisoning the wells, and Rome and Venice established their ghettos, and only Christians were permitted to sit in the English Parliament, and the Russians specialized in pogroms.

One would have thought that Martin Luther and Henry VIII and John Calvin would have helped matters considerably, challenging the mother church's perfect knowledge in final things. But no. If one can't own land or join a guild, why not lend money and become as respectable as the new merchant and banking class of Venice? No again. The Declaration of the Rights of Man, during the French Revolution, seemed at first not to apply to Jews, although they would pay more than their fair share in blood in Paris in 1848, when the revolution was canceled. Heine might have been the flower of nineteenth-century German literature, but he had to pretend not to be Jewish. Kafka learned in Prague that death can become an industry of the state. Freud and Einstein would have to leave town.

No wonder, then, an inward-turning to dybbukim and an outward-looking to Herzl's Zionism: A people had been "chosen" as scapegoats. *Heritage* mentions all of this. It mentions everything in its march to the death camps and their cinema of numbing. It's just that the music swells a little too conveniently, in case our emotions might miss the point. And disembodied actors declaim from sacred texts with an emphasis so heavy-footed, so weighted with significance, that we think of pedagogy instead of art. We are in a classroom instead of an abattoir. *Heritage* is a kind of remedial reading when there can be no words—only dismay, and hands that seek to hide in pockets that don't exist.

I say this with regret, because *Heritage* is at least honorable and meticulous. The rest of the television week is almost an insult. We are advised by ABC that **Glitter** (Thursdays; 9 P.M.) has already gone back to the drawing board after a two-hour pilot in which executive producer Aaron Spelling makes the obvious less obscure and gives coincidence a bad name.

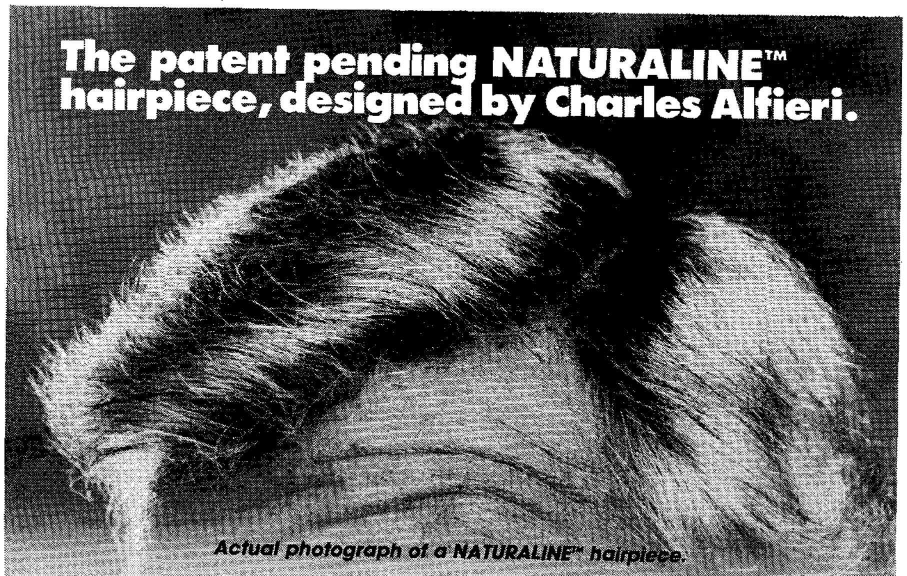
Glitter is a *People*-like magazine. Just what we need: more men in empty suits, more women stupid enough to care about them. *Glitter,* at the behest of Van Johnson or Arthur Hill, sends out male-female teams of investigators to bag the random trivia. On the pilot, a U.S. senator admits that a dying madam is his mother instead of his aunt; sweetheart movie dancers end up admitting that they are brother and sister; gorgeous Sam Dillon (David Birney) thinks that gorgeous Kate Simpson (Morgan Brittany) is trifling with the publisher of their magazine (Hill), when in fact Hill is Morgan Brittany's father. None of these stories will be published. Incest—the game the whole family can play.

Mike Connors and Juliet Prowse (another, unrelated dancing team) will, however, marry. She can still dance—not since Cyd Charisse have there been such legs—but Mannix can't, which explains the fog on the set. On a junk program, David Birney is always eating junk food, including pizza for breakfast, whereas Morgan Brittany drives a Mercedes, there are jokes about Phyllis Diller and Boy George, and a lady sex therapist is hung up on a bow-tied messenger boy who's really in love with a nubile receptionist who won't agree to be his live-in Blondie, maybe because he looks like Dagwood, and what we get aren't plot twists, they are plot noodles, yellow and limp.

Glitter will get rid of Van Johnson, and promises in the future to be more "human" and less "sitcom." It will also get rid of me unless these air-heads stop talking about journalism ethics and start practicing something that remotely resembles journalism, which has at least a tangential relationship with rational comment and abstract ideas and social purpose. Not perhaps by accident, it takes three times as long to watch an average episode of *Glitter* as it does, in the supermarket, to read an average issue of *People.* This elephantiasis of the inconsequential is to be hooted at, unless dimples and nipples are all you ever want to think about.

Elliott Gould—on **E/R** (Tuesdays; 8:30 P.M.; CBS)—likes himself more than I do. He is an ear-nose-and-throat specialist who must moonlight in the emergency room of a Chicago hospital because his alimony is killing him. Alimony on *E/R* is more important than chest pains. An obtrusive laugh track thinks that alimony is funnier, too.

Gould seems to think he's Alan Alda. In order to be Alan Alda, you must indicate to us that when the crunch comes you will behave decently at least 60 percent of the time and feel bad for the remaining 40 percent. Gould, instead, specializes in drunk jokes, *Hill Street Blues*


The patent pending NATURALINE™ hairpiece, designed by Charles Alfieri.

Actual photograph of a NATURALINE™ hairpiece.

Charles Alfieri introduces the newest innovation in hairpieces—the NATURALINE.® Through a unique patent pending process, our hairpiece creates a look so natural it actually appears as if the hair is growing out of the scalp.

Our guarantee: Wear a NATURALINE® for 30 days. If not completely satisfied your money will be refunded in full. All hairpieces serviced while you wait. A full line of hairpiece supplies available.

As seen on **GOOD MORNING AMERICA** and **CBS MORNING NEWS**

Charles Alfieri™

By appointment only—Tuesday through Saturday. All major credit cards accepted.
12 East 46th Street / NYC / 10017 / **(212) 661-7272**

New York's Greatest Selection of Men's Better Clothing

NAME BRAND DESIGNER & TRADITIONAL SUITS
Our Price
$140 • $190
Comp. retail to $295

NAME BRAND AND DESIGNER SPORTCOATS Single and Double-Breasted, Blazers, All Wools, Harris Tweeds and Camel Hair.

On our SECOND & FOURTH floors:
SHOES, TUXEDOS, DRESS AND CASUAL SLACKS, SWEATERS, DRESS AND SPORT SHIRTS, RAINWEAR, NECKWEAR AND ACCESSORIES
AT TREMENDOUS SAVINGS!

Moe Ginsburg

THE NAME IN NEW YORK FOR MEN'S BETTER CLOTHING
162 FIFTH AVENUE, CORNER 21 ST., N.Y. (212) 242-3482 • 982-5254
OPEN: MON–FRI, SAT AND SUN 9:30 A.M.–6 P.M. OPEN LATE THURS NIGHT TILL 8 P.M.
We welcome American Express and other major credit cards We ship U.P.S. throughout the country.

jokes, constipation jokes, and jokes about cafeterias and Bonwit Teller—the receptionist tells him, "Line three, wife two." His swagger is Little League.

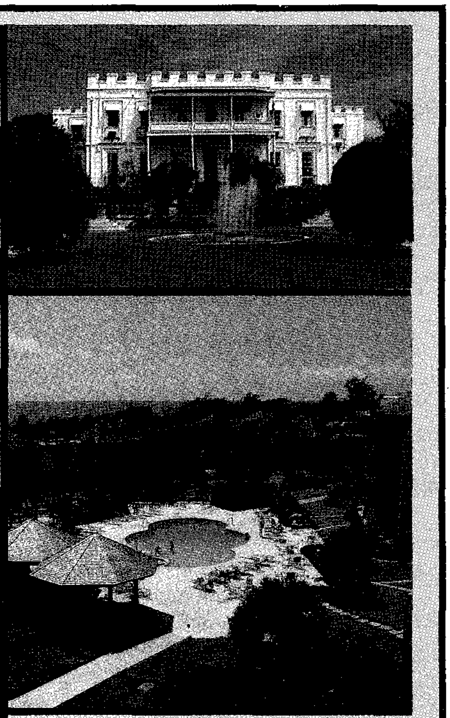
I did like one sight gag: the wheelchair as ricksha. But any program that begins, in its one-hour pilot, with Sherman Hemsley of *The Jeffersons* as a kind of Bad Housekeeping Seal of Approval is bound to make your toes fall off after the feet have gone to sleep. Various M.D.'s are listed as consultants to *E/R.* The best that can be said for this medicinal yuk-yuk, however, is that it will punish you for hypochondria. Like a goiter, Gould swells: It is an unearned enlargement of the ego zone.

Also on CBS (Wednesdays; 8 P.M.) is **Charles in Charge.** Scott Baio, the never-to-be-forgotten Chachi Arcola from *Happy Days,* plays the part of a live-in jerk asked to care for three children who, according to their mother, "know everything, Charles—we have cable TV." He's trying to work his way through a college that must be desperate for the "refreshingly insecure."

Charles in Charge specializes in prepubescent sexuality, loud music, vegetarian jokes, and such incantations of the *Zeitgeist* as "gross" and "goon machine." It is *Three's Company* with *Romper Room* or *One Day at a Time* for Muppets. Who really cares whether Charles scores with Gwendolyn (Jennifer Runyon)? Two lines in the pilot appealed to me—"I don't care what Carl Sagan says; soccer is the future" and "I'll be like Eleanor Roosevelt, only gorgeous"—but I hated myself for trying to find something to excuse a waste of money and hormones.

Let's give **Dreams** (Wednesdays; 8:30 P.M.; CBS) another couple of weeks. These kids from Philadelphia who want to be rock stars, even though the most attractive among them already *has* a U.S. senator as a father, have enough energy to substitute for talent, and Valerie Stevenson as Lisa might break my heart, if I had one.

Of course, sometimes you're lucky. If your house was full of hot-and-cold-running daughters, you might have watched the **First Annual MTV Video Music Awards** on a Friday night when you imagined you'd prefer to do almost anything else, maybe even seppuku. And then, as co-hosts, you got Bette Midler and Dan Aykroyd, and Aykroyd was upstaged, and he seemed to enjoy himself anyway, like me. Michael Jackson won more prizes than he deserved, and Ed Koch was at least as funny as Frank Perdue, and cable television proved there is life after networks. I was startled into affection. Some of the music wouldn't have embarrassed Mozart; almost everybody enjoyed himself; and if Martha Quinn's available, my number's in the book. ▬



It's not just a castle.

72 lush tropical acres • 259 luxurious guest rooms • Whirlpool • Health club • Three magnificent swimming pools • One-mile beach • Nightly entertainment • 7 day/night tennis courts • Special activities and Theme Nights • 19th Century Castle • Gift shop • Beauty and barber shop • Nearby horseback riding, golf and watersports • Fabulous restaurants and lounges • Best rated resort in Barbados by AAA.

Ask about other packages available. See your travel agent or call (800) 228-9290.

$226 8 DAYS/7 NIGHTS
Based on per per., dbl. occup.
Airfare, taxes and gratuities add'l. Eff. thru Dec. 21, 1984.

IT'S A KINGDOM.

MARRIOTT'S
SAM LORD'S CASTLE
A BARBADOS RESORT

Shopping For The Privileged
An Exclusive Retail Environment Is Now In The Making

If you have merchandise to sell to the upper reaches of society, we have the upper reaches. The world of Glenpointe. Just over the bridge and a world apart. A self-contained environment fed by the 1000 guests of the luxury Loews Glenpointe hotel, by the 3000 members of the posh Glenpointe Spa, by the thousands more in the Glenpointe Office complex and by the carriage trade demographics of Bergen County. Will yours be among the 40 shops at Glenpointe opening to a promising future?

The Shops at GLENPOINTE
2.8 miles from G.W. Bridge at Interchange I-80/95 (Local Lane)
Fort Lee Road Exit, Teaneck, N.J.

For all the facts,
contact exclusive agent
CUSHMAN & WAKEFIELD.
(201) 935-4000 Carole J. Frederick

Movies/David Denby

ORDINARY PLACES

"...Restrained, tasteful, almost pious in its celebration of togetherness, *Places in the Heart* is too square for art..."

AT THE BEGINNING OF **Places in the Heart,** the new film written and directed by Robert Benton (*Kramer vs. Kramer*), the sheriff of the small Texas town of Waxahachie is called away from his dinner table to pacify a black boy who has got himself wildly drunk. Down by the railroad tracks, the boy shoots his gun in the air; he's not vicious, or even particularly dangerous, he's just plastered, and wheeling around to the sheriff, he's ready to give himself up—when he pulls the trigger again, accidentally plugging the sheriff in the chest.

This brutal opening—violence bursting out of an overflow of high spirits—is convincingly crazy in the same way as the violence was in *Bonnie and Clyde* (1967), which Benton also wrote (with David Newman) and which was also set in Depression Texas. But after this scene, Benton puts away his surprises and starts exploiting familiar responses. Restrained, tasteful, almost pious in its celebration of hard times and togetherness in the Depression, *Places in the Heart* has the stiff dignity and liberal earnestness of a Pulitzer Prize–winning play of 30 years ago. Benton has drawn on memories and legends generated by his own family in Texas, and he seems paralyzed by respect. Parched and academic, the movie is too square for art—though it's perfectly designed for Oscars.

The sheriff's widow, Edna Spalding (Sally Field), hasn't any idea how to support her two children, and she's in danger of losing her house and land—the bank wants to foreclose on her mortgage. Desperate, Edna allows a black vagrant, Moze (Danny Glover), to live on her property. Earlier, he stole some of her silver, but she forgives him because he knows all about farming cotton, and he's hardworking and sweet-tempered and polite. Against the advice of everyone, the white woman and the black hobo go into business together, planting, picking, negotiating with crooked cotton dealers, battling the long odds of the Depression, literally from their knees. The Spalding family, altered somewhat, survives and even grows larger. Edna takes in a boarder—Mr. Will (John Malkovich), who was blinded in the World War. Haughty and standoffish at first, he soon fits right in, becoming the family's defender and protector. At the same time, in an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). I imagine that Benton is trying to get at the spiritual and moral life of the entire community, and that's why he doesn't bother to integrate the two stories. If his material were bolder, he might have pulled it off, but these characters, perfectly costumed as they are, speaking in the modest tones of plain country folk, refuse to come to life.

Mother courage: *Sally Field.*

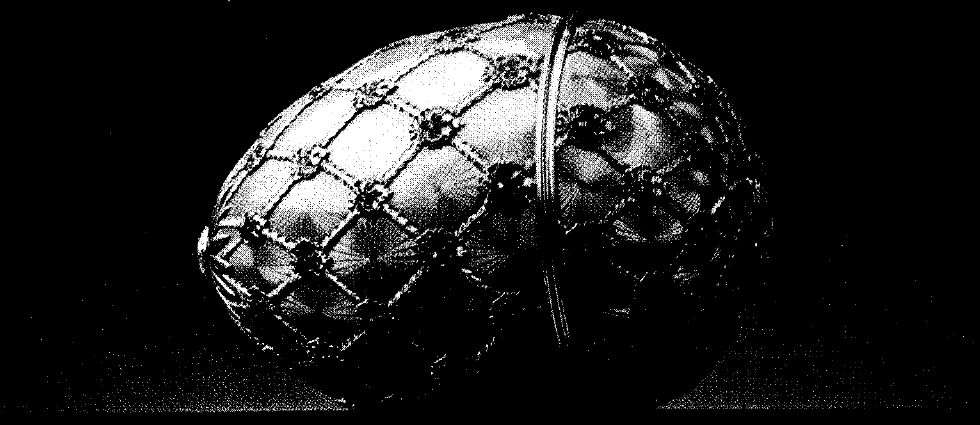
Who knows, for instance, what to make of Benton's heroine? Sally Field has the strong back and thighs of a working country woman; her face can crumple with exhaustion, and she looks right in her print dresses and frizzy hair. She's perfectly in period, but that's all you can say about her. Edna is indomitable and also charitable and kindly (she's always giving breakfast to someone), but she's so impersonally drawn that she could be a poster icon—the Depression mother as heroine and workhorse, eternally at the stove with her frying pan.

Almost everyone in the movie behaves extraordinarily well. Edna is without a man, yet neither of her boarders makes a pass at her; her little son, caught smoking at school, bravely bends overs, volunteering his rump for a walloping; Ed Harris's adulterer, posing a threat to the peace of the community, stops pursuing the woman he loves when she momentarily pulls away. Benton doesn't get into the emotions that create adulterous passion; adultery in this movie exists only to be renounced. The dangers to these people come from *outside*—from a tornado, which is magnificently staged and filmed (the high point of the movie), and from the Ku Klux Klan, which Benton uses as a ready-made symbol of irrational hatred.

The level of craftsmanship in Robert Benton's films is always extraordinarily high, but in this case the handsomeness and restraint serve only to disguise how conventional the material is. Cinematographer Nestor Almendros captures the homely American classicism of the Depression—the light gleaming off the flat-topped thirties sedans; the heroism of the lonely clapboard house; the men and women at a dance standing tightly packed under reddish light. Benton, a discreet and gentlemanly director, never shoves the camera in the face of a suffering or humiliated character. The picture moves calmly, quietly, with extraordinary confidence in itself; yet after the opening scene it does something unexpected only once. John Malkovich, who has the suggestion of an overly punctilious school principal in his high forehead, pursed lips, and bow tie, comes charging angrily into Sally Field's kitchen one night, and even though he can't see her, he realizes quickly enough that she's sitting naked in the washtub. What Malkovich does

Photograph by Zade Rosenthal.

Did Czar Nicholas quibble with Carl Fabergé over the price of eggs?



When you are dealing with something quite extraordinary, price somehow seems irrelevant or even irreverent. Indeed, for those who appreciate fine Scotch, Johnnie Walker Black is priceless.

Johnnie Walker®
Black Label Scotch
YEARS 12 OLD

12 YEAR OLD BLENDED SCOTCH WHISKY. 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y., N.Y. © 1984. Faberge egg from the FORBES Magazine Collection.

"...*A Soldier's Story* seems merely worked up when it should be passionate..."

then is complex and beautiful: Blind or not, he has invaded her privacy, and his anger gives way to discomfort and then to a kind of awed bashfulness before the fact of her nakedness; it is the homage that the lifetime bachelor pays to the woman he will never possess.

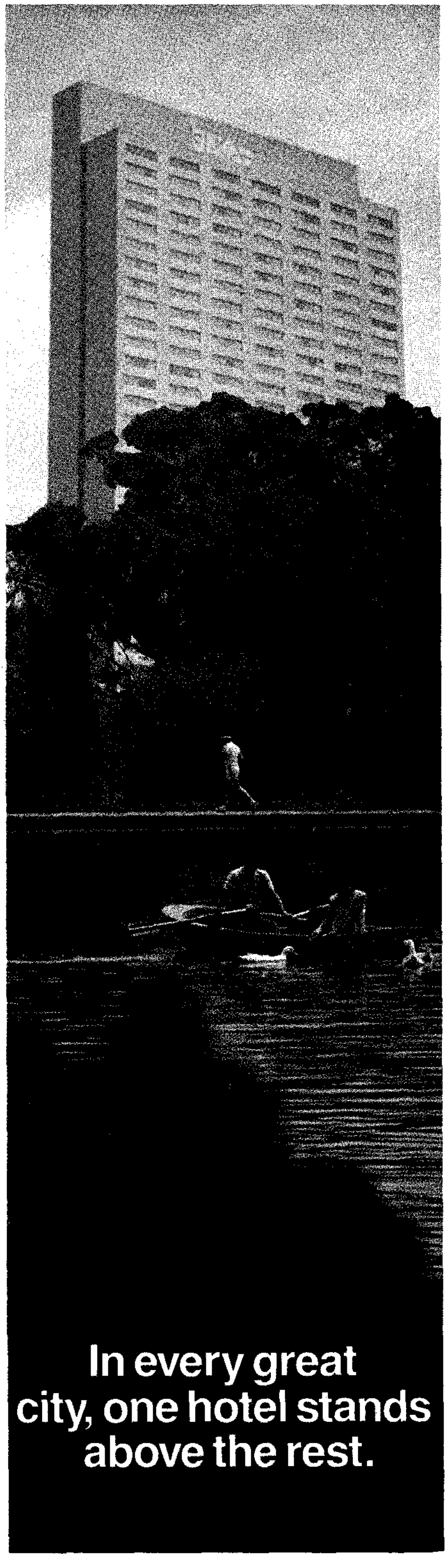
If the whole movie were composed of scenes as well imagined as that one, Benton's discretion would be masterly. But most of this movie is muffled. From time to time in *Places in the Heart,* Benton gives us the sounds of a church chorus and glimpses (from different angles) of the town's stone church, its imposing brown towers visible from every corner of the town. At the end, Benton makes his intention explicit: We have been watching the mishaps and glories of a Christian community, the struggles of men and women sanctified in the eyes of God. But wouldn't this assertion be far more moving if God's tolerance were tested a bit harder? Divine forgiveness is sublime only when pushed to its limits. Edna and the rest, it turns out, are in no need of God's grace; Robert Benton has already gathered them to his bosom.

A Soldier's Story, BASED ON CHARLES Fuller's award-winning *A Soldier's Play,* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit at a Louisiana army base awaits overseas assignment, the unit's leader, Sergeant Vernon Waters, is murdered when he comes back drunk from a night on the town. Washington, eager to put a damper on a possible scandal, sends a black officer to investigate—Captain Davenport (Howard E. Rollins Jr.), the first Negro officer any of the men, white or black, has ever seen. Davenport, formidably self-contained and intelligent, represents a kind of leap forward to a modern, liberated black consciousness—he's so self-assured he has little need to assert himself. Howard Rollins, who is excellent, humanizes this pre-Poitier superman by giving him an irrepressible smile whenever a white officer does a double take at his cool self-possession.

As Davenport interrogates the men of the unit, we see, in flashback, the relation of each man to the dead sergeant. For all his seriousness, Fuller constructs his work in a way that demonstrates the considerable influence of Agatha Christie. As it turns out, the murder is overmotivated; many of the men have reason to hate Waters. A hero of World War I, Waters is obsessed with making his unit respectable in white eyes; he punishes the soldiers who he thinks conform to the white man's watermelon-boy image of blacks—the ones who sing and dance and smile—and he goes so far in his zealotry to improve the lot of Negroes that he destroys the Negroes he doesn't approve of. He is a kind of inverted racist, all the more to be pitied for his knowledge that no matter how hard he flogs his men they will have to play by white rules.

Waters is a potentially great character, but the veteran Adolph Caesar, who created him in the Negro Ensemble Company's 1981 stage production, may not be the man to play him onscreen. Caesar's hammily resonant voice might have been thrilling in the theater, but it sounds absurdly virile—it's almost a gimmick voice—when closely miked. In close-up, Caesar is gravelly and portentous, in the Jack Webb tradition. You want him to loosen up a bit and stop working his mouth and mustache into a snarl. Caesar, I suspect, wasn't helped much by the director, Norman Jewison, and neither were some of the other theater actors delivering their lines with so much enthusiasm. Jewison's work is generally stagy in its pacing and emphasis: The men form themselves into orderly groups, and even the most ordinary lines are delivered with enough weight to sink a good-size freighter. Perhaps Jewison felt trapped by the successful stage production; he tries to compensate for the canned sound of the material with flashy cutting and overinsistent music, and as a result the movie seems merely worked up when it should be passionate.

IN **The Brother From Another Planet,** the Brother, a young black extraterrestrial (Joe Morton), who lands with a splash near Ellis Island, winds up on the streets of Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. The Brother is an alien, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some funny mock-scary chase scenes, but the glory of *Brother* is its talk. At a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. ■



Stay with us in the towering, dramatic Hotel El Presidente Chapultepec in the midst of Mexico City's most glorious gardens. With ten bars and restaurants that are the gathering places of the city. And with the character, charm and exceptional value that have made El Presidente Mexico's most popular hotels.
Call your travel agent or 800-472-2427.

el presidente
Hotels
chapultepec
More than 30 great hotels throughout Mexico.

Wine/Alexis Bespaloff

CALIFORNIA DELUXE

"...There are, as it happens, no accepted criteria for 'reserve' wines, many of which cost twice as much as a winery's regular bottling..."

Special bottles: *Reserves from Simi ($17), Mondavi ($34), Beaulieu ($23).*

ONE OF THE MOST INTERESTING ASPECTS of the California wine scene is the increasing number of "reserve" bottlings that are being marketed today, most of them at $15 to $30. These specially selected—and specially priced—lots of wine that are labeled with such designations as "Reserve," "Private Reserve," "Proprietor's Reserve," "Vintage Selection," and "Special Selection." Cabernet Sauvignon is the variety most often selected for reserve status, but there are reserve Chardonnays, too, as well as occasional lots of other varieties.

There are, as it happens, no accepted criteria for reserve wines, many of which cost twice as much as a winery's regular bottling of the same variety, and those who produce such wines are free to decide which of their wines qualify for reserve status.

The owner of a vineyard in Bordeaux or Burgundy might not understand the concept of a reserve wine, since he simply strives to produce the best wine he can from a particular plot of vines. (Italian wine laws do allow for *riservas*, whose principal qualification is additional aging.) One major wine region whose producers have created what could be called reserve wines, however, is Champagne. There, many firms produce a deluxe wine—Dom Pérignon, Roederer Cristal, Taittinger Comtes de Champagne—that may be three times as expensive as their non-vintage Brut.

As is done in Champagne, most California wineries buy grapes to supplement the crop from their own vineyards (if they own vineyards at all) and are therefore not limited to making the best wine they can from a specific vineyard, as is the case with château-bottled Bordeaux. It's understandable, then, that a wine-maker whose varied inventory of, say, Cabernet Sauvignon includes an especially fine lot of wine may want to bottle it separately. That is, in fact, how Beaulieu Vineyard Private Reserve, the prototype for California reserve wines, originated. In 1936, the winery produced a limited amount of Cabernet Sauvignon that was so special that Georges de Latour, who founded the winery, aged it apart from the rest. He died before it was released, and the wine was labeled Georges de Latour Private Reserve in his honor.

Many of the reserve wines produced today are among California's best. But just as there are wine-makers who put aside lots they feel are special, so there must be others who deliberately set out to create a reserve bottling from their available wines. The reasons may involve a sense of pride, a desire to draw attention to the winery, or the hope of increasing sales. Tom Jordan, who bottles a single Cabernet Sauvignon made entirely from grapes grown in his own vineyard, says, "I've always been a bit cynical about reserve wines. I think the quantity is often determined by the wine-maker's perception of the market for more expensive wines." And a wine-maker who was previously associated with a firm that produced reserve wines recalls, "I was always a little embarrassed to go through our Cabernet inventory and divide it into wines that we would sell for $12 and those we'd sell for $25."

Although those who produce reserve wines insist that such wines are special, wine-makers have different ways of making their selections. At Beaulieu Vineyard, for example, the Private Reserve comes from two specific vineyards that date from the beginning of the century. Not all of these grapes go into the Private Reserve, however. "When the grapes come into the winery and fermentation starts," explains Tom Selfridge, Beaulieu Vineyard's wine-maker and president, "we can tell which tanks will go into the Private Reserve just by the smell. That's when we make our selection. Of course, we keep tasting the wines as they age, but we've never had to reverse that early decision."

The Robert Mondavi Reserve Cabernet is also a vineyard-based selection. "About six blocks of Cabernet vines are designated as reserve potential," explains Michael Mondavi, the winery's president. "Those vineyards are pruned somewhat differently; the grapes are picked later; and the wines are fermented to extract more from the skins and are given longer barrel age. We are really producing two different Cabernets."

"If you want continuity," says venerable oenologist André Tchelistcheff, "you must start with a special vineyard. No matter how much you believe in the technology of wine-making, it takes a fine vineyard to produce fine wine." Some wine-makers carry this idea to its

Photograph by William Guillen.

ADVERTISEMENT

THE GALLERY

Brooke Alexander Inc.
20 W. 57th, 757-3721, hours: Tu-Sa 10-6. Opening September 18, first one-person exhibition by Joseph Nechvatal: drawings, sculpture, and photo-paintings.

Terry Dintenfass
50 W. 57th, 581-2268, hours: Tu-Sa 10-5:30. Robert Gwathney. Works from 1941-1983. Paintings, drawings, watercolors. September 18-October 6.

David Findlay
984 Madison, 249-2909, hours: Tu-Sa 10-5, Mondays by appointment. Specializes in important nineteenth and twentieth century European painting, sculpture, and graphics.

James Goodman Gallery
1020 Madison, 772-2288, hours: M-F 10-5:30. Paintings, watercolors, and sculpture by Albers, Appel, Botero, Calder, Chia, Le Corbusier, Dubuffet, Moore, Picasso.

Graham
1014 Madison at 78th, 535-5767, hours: M-F 10-5. 2nd floor–Carmen Cicero: 1976-1984. Recent paintings by a major American figurative expressionist. Graham Modern, 3rd floor—paintings and sculpture including Anuszkiewicz, De Niro, Crile, Kriesberg, Raimondi, Resika.

Gruenebaum Gallery
38 E. 57th, 838-8245, hours: Tu-Sa 9-6. Recent Acquisitions: major paintings by Walt Kuhn, Asger Jorn, Giorgio Cavallon, Jan Müller, George McNeil, Grace Hartigan, James Brooks, Milton Resnick. All works reproduced in color catalog.

Kennedy Galleries
40 W. 57th–5th floor, 541-9600, hours: M-F 9:30-5:30. American printmakers in France. Including works by James A.M. Whistler, John Marin, Mary Cassatt, and other American artists who lived and worked in France.

Marlborough Gallery
40 W. 57th, 541-4900, hours: M-Sa 10-5:30. Gary Stephan: Recent Work, Homage to Brassaï: Selected Photographs, September 11-October 6.

Pierre Matisse Gallery
41 E. 57th, 355-6269, hours: Tu-F 10-5. Important works by Butler, Chagall, Dubuffet, Giacometti, Lam, MacIver, Mason, Millares, Miro, Riopelle, Rouan, Saura, Tanguy, Zao Wou-ki.

Wunderlich & Company
41 E. 57th, 838-2555, hours: M-F 9:30-5:30. "Early Topographical Views of North America by William Constable (1783-1861)," "The American West: An Artistic Vision."

"...Does bottling separately an especially fine lot rob the regular wine of quality?.."

logical conclusion and produce single-vineyard wines, rather than reserve wines. The Cabernet Sauvignon made by Joe Heitz from Martha's Vineyard is probably the best-known example; other vineyard-designated Cabernets include Alexander's Crown of Rodney Strong Vineyards, Monte Bello of Ridge, and Cabernet Bosché of Freemark Abbey.

At Simi, wine-maker Zelma Long has a particular goal in mind for her Reserve Cabernet and Chardonnay. "Making reserve wines gives me the opportunity to make wines that are longer lived, and that's a different kind of wine-making than for wines consumed two or three years after release. I want to come closest to the ideal version of each variety, but with a wine that will peak later."

A few reserve wines are simply the regular wine aged longer in wood. At Clos du Val, the reserve Cabernet was originally the regular wine with more barrel age. "Now it may be a separate lot," says wine-maker Bernard Portet. "It may come from a specific plot, or it may be altered by adding more press wine or more merlot in the blend."

Not surprisingly, reserve wines have characteristics that differ from a winery's regular bottling's. "Our Private Reserve has more color, richness, complexity, and intensity than our Rutherford Cabernet," says Selfridge of Beaulieu Vineyard. "Our reserve wines have more acid and more complexity," says Long of Simi, "but they may begin with less fruit up front and with a more restrained bouquet. The regular bottling is often preferred at first," she adds. "The reserve develops with bottle age." "Our Special Selection Cabernet is bigger, longer lived, and truer to type," says Michael Martini, wine-maker at the Louis M. Martini winery. "It's likely to be 100 percent Cabernet and usually has a more intense varietal character, whereas we use merlot for our regular Cabernet to make a rounder wine."

One question that seems unavoidable in any discussion of reserve wine is: Does bottling separately an especially fine lot rob the regular wine of quality? Long points out that the reserve wines usually account for no more than 5 percent of Simi's total production. Martini, too, uses less than 5 percent of its Cabernet production for its Special Selection. As Louis Martini says, "Our regular Cabernet is our bread and butter. We don't want to bleed the cream out of it."

At Clos du Val, Bernard Portet has made a reserve wine in only five vintages since 1972. "I didn't make a reserve in 1981," he says, "because the blend for my regular Cabernet was just what I wanted. I don't want to downgrade my label."

André Tchelistcheff is typically direct. "Some wine-makers simply select lots with more potential quality from the total inventory, and, yes, this robs the regular blend. Of course," he adds, "this is a marketing decision."

I assembled more than a dozen reserve Cabernets priced at $9 to $47 and, for comparison purposes, a number of regular bottlings. The most significant difference between most reserve wines and regular Cabernets from the same and other wineries: The former were considerably more tannic and concentrated; the principal characteristic of many reserves was potential longevity.

Forceful, tannic, closed reserves include Robert Mondavi Reserve 1978 ($46.89), Chappellet Signature 1980 ($16.50), Burgess Vintage Selection 1980 ($15.99), and the slightly hollow Sterling Reserve 1979 ($27.49). These are far from ready and would be of interest primarily to those who are prepared to age them for several years.

Reserve Cabernets that display balance and elegance rather than tannin and power are the richly textured Simi Reserve 1978 ($16.98), the ripe, nicely structured Beaulieu Vineyard Private Reserve 1979 ($22.99), the Clos du Bois Proprietor's Reserve 1978 from Alexander Valley ($18.99), and the Robert Mondavi Reserve 1979 ($33.69), which combines black-currant fruit with substance and character. The Buena Vista Special Selection 1980 ($22.49) is a comparatively rich, lush wine but, for the price, perhaps lacking in structure. The Inglenook Limited Cask Reserve Selection 1980 ($18.36) is an attractive, complex wine made on a somewhat smaller scale. (The Louis M. Martini Special Selection 1978 is a nicely styled wine that is, at $8.99, a good value among lighter Cabernets, but lacks the stature that many would expect from a reserve wine.)

The Clos du Val Reserve 1979 ($25) is a lighter, more restrained Cabernet, perhaps too much so—the regular Clos du Val 1981 Cabernet ($12.99) balances fruit and structure more successfully. In fact, a few non-reserve Cabernets were particularly impressive in the blind tastings that I arranged: these include the elegant, supple, and stylish Jordan 1980 ($18.99); the well-knit Dry Creek 1980 ($11.49), whose intense fruit is balanced by its tannic structure; the more restrained and subtle Robert Mondavi 1981 ($13.49); and, at the opposite end of the Cabernet spectrum from Jordan, the large-scale, concentrated, and powerful William Hill 1980 ($18.99). ■

SALES & BARGAINS

BY LEONORE FLEISCHER

Pet Assistance

PET IDENTITY TAGS ARE OFFERED FREE by this not-for-profit humane society based in Westchester. The bright-red metal tags bear the message IF I AM LOST OR INJURED, PLEASE CALL PET ASSISTANCE, INC. (914-235-3172), plus a four-digit ID number. When you receive the tag, return the registration card with your pet's name and description. If an animal wearing the registered tag is found, Pet Assistance will arrange to hold it until the owner is able to retrieve it. Donations are gratefully accepted and well used. *Pet Assistance, Inc., Box 202, Wykagyl Station, New Rochelle, N.Y. 10804.*

Balloons

IF YOU'RE LOOKING FOR MYLAR OR LATEX balloons for centerpieces, party favors, or souvenirs, the two young women who run Bargain Balloons will arrange, personalize, and deliver bouquets of them. Latex balloons, were $1.50 each, now $1; Mylar balloons, were $2.50 each, now $2; personalizing is free. Delivery charges vary according to distance and size of order, but usually run between $8 and $10. Checks accepted; no credit cards. *Bargain Balloons of New York (for delivery in Manhattan, call 369-3102; for delivery in Brooklyn, the Bronx, Queens, Staten Island, Westchester, and New Jersey, call 212-763-6371); Mon.-Fri. 8 a.m.-10 p.m. and Sat. and Sun. 10 a.m.-10 p.m.; through 10/31.*

Restoring

THIS FURNITURE REFINISHER AND RESTORER is holding its annual sale during October. Estimates, usually $40-$50, are free in Manhattan, $25 elsewhere. All finishing work, now 10-25 percent below retail; fantasy finishes, now 10-20 percent below retail. Examples of completely restored and refinished pieces include: 68-in.-wide Sheraton-style bow-front sideboard, was $450, now $375; Art Deco pedestal-style dressing table, was $350, now $275; Empire lift-top commode, was $395, now $325. Fifty percent of the estimate is payable as deposit upon pickup. Pickup and delivery available at additional charge. Appointments for estimates (Thurs. only) are necessary. Checks accepted; no credit cards. *Quality Restorers (665-5111); Tues.-Sat. 10 a.m.-4 p.m.; through 10/31.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Yarns

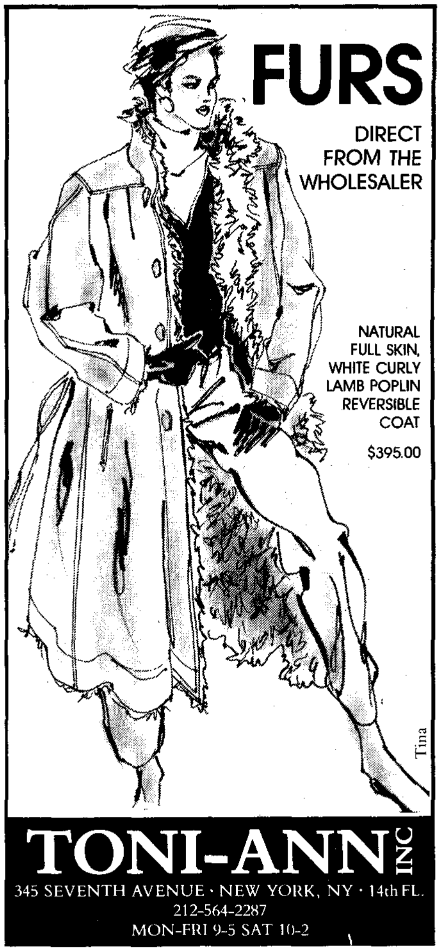
DARIFF DESIGN IS CLOSING ITS RETAIL outlet to concentrate on wholesaling and mail orders, and all yarns in the store are discounted 25-40 percent. Tahki yarns include: SoHo Bulky Tweed yarn, was $6 a 100-g. ball, now $4.25; Saratoga mohair yarn, was $7.25 a 50-g. ball, now $5. New imported-wool yarns for fall by Sha Sha include: Piper bulky yarn, was $2.50 a 50-g. ball, now $1.90; finger-weight yarn, was $2.50 a 50-g. ball, now $1.95; Romance worsted yarn, was $4.75 a 100-g. ball, now $3.25; Tweed Jumbo yarn, was $5 a 100-g. skein, now $3.50; Vail heavyweight yarn, was $4.75 a 100-g. ball, now $3.60; Little Lamb bulky bouclé yarn, was $6.40 a 100-g. skein, now $5.20. Berger du Nord yarns include: Prodiges worsted-weight-wool yarn, was $3.50 a 50-g. ball, now $2.50; heavyweight bulky wool sport yarn, was $6 a 100-g. ball, now $4.25. Also, bins of sale yarns, were $4-$8 a skein, now $1 and $2; cotton and cotton-and-silk-blend cones of yarn, were $8-$12 a lb., now $4; all knitting-pattern books, now 40 percent off retail; Dariff yarns, now 10 percent below wholesale. Checks accepted; no credit cards; all sales final. *Dariff Design Associates, Inc., 80 Fifth Ave., near 14th St., Room 904 (243-8091); Mon.-Wed. and Fri. 11 a.m.-6 p.m., Thurs. till 7 p.m., and Sat. till 4 p.m.; through 10/6.*

Factory Sale

WOMEN'S BELTS UP TO SIZE 34 ARE ON sale at this factory for below wholesale. A few examples: plain leather belts with metal buckle, retail $35, here $15; embossed leather belts, retail $45, here $25; leather contour belts, retail $45, here $30; leather cummerbunds, retail $50, here $30; elaborately beaded belts, wholesale $90-$150, here $60-$85; grab-bag assortment of miscellaneous belts, retail $15-$50, here $8-$10. Also, leather tote bags, retail $200, here $70. Checks accepted; no credit cards; all sales final. *Marchant, 330 West 38th St., eighth floor (736-1671); Mon.-Fri. 10 a.m.-4 p.m. and Sat. till 5 p.m.; through 10/5.*

Miss Liberty

ALTHOUGH HER FACE IS BEING LIFTED, the Statue of Liberty is still receiving visitors Wednesday through Sunday


FURS
DIRECT FROM THE WHOLESALER
NATURAL FULL SKIN, WHITE CURLY LAMB POPLIN REVERSIBLE COAT
$395.00
Tina
TONI-ANN INC
345 SEVENTH AVENUE · NEW YORK, NY · 14th FL.
212-564-2287
MON-FRI 9-5 SAT 10-2

Café Versailles
Spectacular New Floorshow
Paris Je T'Aime
Produced by Leonard Miller Conceived & Directed by George Reich
NY's Most Exciting Nightclub
- Fabulous Parisian Show with Cast of 20!
- 2 Shows Nightly. Dancing between shows.
- Superb French and Continental Cuisine
- Cocktail Hour 5-8 pm with Live Entertainment
- Riccardo on the Piano Mid-4 am, Wed-Friday

OPEN 7 NIGHTS
NO COVER WITH DINNER
151 East 50th St. (Lex. & 3rd) NYC 753-3471/3884

USED FUR MIRACLES ON 3RD AVE.

The finest collection anywhere - thousands of beautiful nearly new furs - Mink, Sable, Fox, Lynx. Coats, Jackets, Stoles.

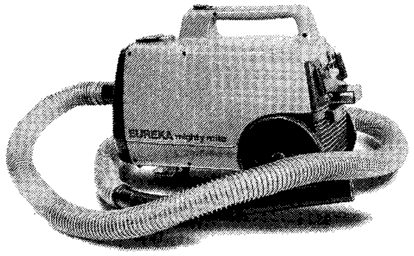
All furs available at a small fraction of their original cost. We sell, buy, trade.

NEW YORKER FUR THRIFT SHOP

822 Third Ave., N.Y., N.Y. 10022 (212) 355-5090
(50th St.)

SATISFACTION GUARANTEED

Your satisfaction is guaranteed when you make a purchase at RCI. If there is a problem let us know and we'll solve it.



EUREKA mighty-mite #3120 $89.
Complete-compact-convenient (shown)

EUREKA upright #1425 packed packed with features Mom will love $75.

EUREKA complete cleaning system #1756 $189.

At RCI there are no problems only solutions.

RCI/RADIO CLINIC DISCOUNT APPLIANCES, INC. 2599 BDWY at 98th. 864-6000/2290 BDWY at 83rd. 877-5151
9AM-7PM Sat. to 6PM. Visa • MC • AE
Service: 663-7700. Delivery optional.
While quantities last.

RCI

CLEVER BABY GIFTS

Send a great gift you select personally, as easily as you could wire flowers. We've shopped the world for unforgettable toys, accessories and clothing, from $12 to $120. You receive a color picture confirming shipment of your gift, or you can shop from our free catalog.

Dial 1-800-FOR-BABY
(9 to 6, Monday To Friday)

We have the baby gift you'd buy if you had days to search. From Swiss music boxes to funny wooden alligators. From huggable Gund and Steiff teddy bears to tender hand-smocked dresses. From baby moccasins to award-winning European toys. Wedgwood china, all things Beatrix Potter, bright sterling and bright-colored knits from top designers. Wrapped fabulously and quickly delivered to your friend's door. Visa, MC, American Express.

The Baby Collection
66 Palmer Avenue
Bronxville, New York 10708

from 10 A.M. to 5 P.M. Not only can you visit the American Museum of Immigration but you can view the Lady's torch up close at its temporary location on the ground. The museum's shop is holding a sale on souvenirs and books about New York City and America, many of which are not available elsewhere, including: *Alistair Cooke's America,* in paperback, was $8.95, now $5; decals and patches, were 50 cents and $1.35, respectively, now 25 cents and 75 cents; for stamp collectors, first-day covers postmarked LIBERTY STATION, celebrating the Lady's ninety-seventh anniversary, were $1.40 each, now 50 cents; pen-and-pencil sets, were $2.25, now $1.50; dolls representing different nations, were $5, now $4; T-shirts, were $6.20, now $5; and much more. American Express, MasterCard, Visa accepted; no checks; refunds possible. *Liberty Island; boats leave Battery Park every hour on the hour between 10 a.m. and 5 p.m.*

Sporty Stuff

CAROLYN DOYLE, WHO DESIGNS HANDsome outerwear and sportswear for women, is holding a sale in her factory. Coat sizes are XS–L (which will fit up to size 16), sportswear sizes 4–12. Her current styles are available at wholesale, including: reversible wool jackets, retail $210, here $105; loose-pocket lumberjack poncho coats, retail $230, here $115; reversible double-faced striped-wool coats, retail $290, here $145; reversible double-breasted jackets, in melton or tweed, retail $300, here $150; big flared double-breasted coats, retail $320, here $160; side-closing galosh-fastening tweed coats, retail $320, here $160; lovely crisscross front-panel wool dresses, retail $160, here $78. Checked, striped, or tweed fall separates, in flannel-backed cotton or wool-and-cotton blend, here 25 percent below wholesale, including: jackets, pants, skirts, tops, and vests, retail $54–$160, here $20–$60. Racks of one- and few-of-a-kind garments from earlier seasons (some may be damaged and are on a separate rack), including bright-colored cotton-gauze separates, here $5, $10, and $15. Spring outerwear, wholesale $55–$110, here $27.50–$55; and much more. Checks accepted; no credit cards; all sales final. *Carolyn Doyle, 347 West 36th St., ninth floor (244-1436); Mon.–Sat. 10 a.m.–4 p.m.; through 10/5.*

Addendum

EARLY HALLOWEEN, THE VINTAGE-clothing store, has closed its Ninth Ave. store and will relocate to a loft on West 19th St. in early October. It will be open by appointment only. *Early Halloween, 10 West 19th St. (691-2933 or 243-1499).*

CUE

Movies 87
Theater 97
Art 100
Music & Dance 104
Other Events 106
Radio 108
Television 109
Nightlife 114
Restaurants 116

A Complete Entertainment Guide for the Week Beginning Sept. 26.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Bona." #2—Thru Sept. 27: "Once Upon a Time in the West." Beg. Sept. 28: "In the Realm of the Senses"; "Empire of Passion."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. "The Evil That Men Do."

5. **BLEECKER STREET CINEMAS—At La Guardia Pl.** 674-2560. #1—Sept. 24: "Supervixens"; "Motorpsycho." Sept. 25: "Cherry, Harry, and Raquel"; "Common Law Cabin." Sept. 26: "Up!"; "Beneath the Valley of the Ultravixens." Sept. 27: "Good Morning and Goodbye"; "Mondo Topless." Sept. 28: "Supervixens"; "Cherry, Harry, and Raquel." Sept. 29: "Beyond the Valley of the Dolls"; "Common Law Cabin." Sept. 30: "Vixen"; "Motorpsycho." #2—"Faster Pussycat! Kill! Kill!"

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"The 4th Man." #2—"Spetters."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Sept. 27: "Repo Man."

9. **ART—8th St. E. of University Pl.** 473-7014. "Purple Rain."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Sept. 24: "Le Jour Se Leve"; "Bizarre, Bizarre." Sept. 25: "Whatever Happened to Baby Jane?"; "The Caretakers." Sept. 26: "Charlie Chan at the Olympics"; "Charlie Chan at the Circus." Sept. 27: "Weekend in Havana"; "That Night in Rio." Sept. 28: "Red Dust"; "Bombshell." Sept. 29: "And Then There Were None"; "Dead of Night." Sept. 30: "Hiroshima, Mon Amour"; "Last Year at Marienbad."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Sept. 27: "After the Rehearsal"; "Yol."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Sept. 25: "War of the Worlds"; "When Worlds Collide." Sept. 26–27: "Summer and Smoke"; "The Fugitive Kind." Sept. 28–29: "Casablanca"; "The Maltese Falcon" (1941). Sept. 30–Oct. 2: "Alien"; "Altered States."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Until September." #2—Thru Sept. 27: "The Woman in Red." Beg. Sept. 28: "The Bostonians."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Entre Nous." #2—"All of Me." #3—"All of Me." #4—Thru Sept. 27: "Erendira." Beg. Sept. 28 (tent.): "The Ballad of Narayama."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "The Evil That Men Do."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Sept. 27: "The Karate Kid." Beg. Sept. 28: "A Soldier's Story."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Sept. 27: "Tightrope." Opening Sept. 28: "Irreconcilable Differences."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Careful He Might Hear You."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Until September." #2—"The Woman in Red." #3—"All of Me."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Dreamscape." #2—"The Evil That Men Do."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru Sept. 27: "Revenge of the Nerds." Opening Sept. 28: "Impulse." #2—Thru Sept. 27: "Purple Rain." Opening Sept. 28: "Irreconcilable Differences." #3—"Bachelor Party." #4—Thru Sept. 27: "Ninja Mission." Opening Sept. 28: "The Wild Life." #5—"The Woman in Red." #6—Thru Sept. 27: "Bolero." Opening Sept. 28: "The Wild Life."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—Thru Sept. 27: "C.H.U.D." Opening Sept. 28: "Body Rock." #2—"All of Me."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Ghostbusters."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Tightrope."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—"Gremlins." #2—Thru Sept. 27: "Exterminator 2." Beg. Sept. 28: "Night Shadows."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "The Karate Kid." **EMBASSY 3**—"Red Dawn." **EMBASSY 4**—"Oxford Blues."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Sept. 24: "Marathon Man"; "Midnight Cowboy." Sept. 25–26: "The Boys From Syracuse"; "Roman Scandals"; "Androcles and the Lion." Sept. 27–29: "Terms of Endearment"; "Testament." Sept. 30–Oct. 1: "Death in Venice"; "The Damned." #2—Sept. 24–25: "Risky Business"; "Porky's." Sept. 26–27: "Thunderbolt and Lightfoot"; "Play Misty for Me"; "Escape From Alcatraz." Sept. 28–29: "Superman II"; "Superman." Sept. 30: "Mr. Deeds Goes to Town"; "It Happened One Night"; "Mr. Smith Goes to Washington."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Jungle Book."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "A Soldier's Story."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Lawrence of Arabia."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Cal."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Sept. 24: "La Vie Continue"; "Bob le Flambeur." Sept. 25: "Das Boot." Sept. 26: "La Truite"; "Invitation au Voyage." Sept. 27: "Parsifal." Sept. 28: "Moscow on the Hudson"; "Tempest." Sept. 29: "Stripes"; "Neighbors." Sept. 30: "The Dresser"; "Gloria."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Sept. 27: "The Woman in Red." Opening Sept. 28: "Irreconcilable Differences."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Ballad of Narayama."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Metropolis."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Sept. 27: "Dreamscape." Opening Sept. 28: "Impulse."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "A Joke of Destiny."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Swann in Love."

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Purple Rain."

58. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—"Tightrope." #2—"The Evil That Men Do."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "A Soldier's Story." **CORONET**—"Places in the Heart."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Return of Martin Guerre."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Sept. 27: "The Bostonians." Beg. Sept. 28: "The Right Stuff." **CINEMA II**—753-0774. Thru Sept. 27: "Another Country." Beg. Sept. 28: "The Bostonians."

61st Street and Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"All of Me." #2—832-2720. "Windy City."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Sept. 28: "Utu." Opening Sept. 29: "Country."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Until September." #2—Thru Sept. 27: "Ghostbusters." Opening Sept. 28: "Body Rock."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Gods Must Be Crazy."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Amadeus."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Careful He Might Hear You."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Tightrope."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"The Evil That Men Do." #2—Thru Sept. 27: "Exterminator 2." Opening Sept. 28: "The Wild Life."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "The Karate Kid."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—Thru Sept. 27: "Purple Rain." Opening Sept. 28: "Irreconcilable Differences." #2—"All of Me."

61st Street and Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "Amadeus."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Full Moon in Paris." #2—"First Name: Carmen." #3—"The Family Game."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Bizet's Carmen." #2—"Entre Nous."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Sept. 24: "The Band Wagon"; "On the Town." Sept. 25–26: "California Suite"; "Barefoot in the Park." Sept. 27–29: "Sunset Boulevard"; "Whatever Happened to Baby Jane?" Sept. 30–Oct. 1: "42nd Street"; "Hollywood Hotel."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"The Brother From Another Planet." #2—"Old Enough."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Ghostbusters." #2—"Until September." #3—"Purple Rain." #4—"Tightrope."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"All of Me." #2—"The Karate Kid."

95. THALIA—95th St. W. of B'way. 222-3370. Sept. 24: "Berlin Alexanderplatz." Sept. 25: "I Married a Shadow"; "Diabolique." Sept. 26: "The Gay Divorcee"; "Shall We Dance." Sept. 27: "TV Noir"; "The Line-Up"; "The Glass Web." Sept. 28: "The Hunger"; "Cat People" (1982). Sept. 29: "The World of Tomorrow"; "All's Fair at the World's Fair." Sept. 30: "Fellini's Casanova."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru Sept. 24: "Nostalghia"; "Stalker." Sept. 25: "Merry Christmas, Mr. Lawrence"; "The Ceremony." Sept. 26: "Cruel Story of Youth"; "Diary of a Shinjuku Thief." Sept. 27: "Cruel Story of Youth"; "Boy." Sept. 28: "Heat and Dust"; "The Europeans." Sept. 29: "Chinatown"; "Body Heat." Sept. 30: "Beat Street"; "Breakin'."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"The Woman in Red." #2—Thru Sept. 27: "Exterminator 2." Opening Sept. 28: "Body Rock." #3—Thru Sept. 27: "Gremlins." Beg. Sept. 28: "Purple Rain." #4—Thru Sept. 27: "Love Streams." Beg. Sept. 28: "Night Shadows."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Sept. 27: "Exterminator 2." Beg. Sept. 28: "Night Shadows."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members $4. Sept. 28, 8 p.m.: "Sans Soleil" (1983) by Chris Marker.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Sept. 26, 8 p.m.: "Confessions of Boston Blackie" (1941) by Edward Dmytryk.

COLUMBIA UNIVERSITY—Piccolo Teatro, Casa Italiana, Amsterdam Ave. at 117th St. 280-2306. Adm. $4; members $2. Sept. 28, 7 p.m.: "Basileus Quartet" (1983) by Fabio Carpi.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Donation $1.50. Sept. 25, 8 p.m.: Lower East Side on Film.

GOETHE HOUSE—744-8310. Free. Selected Films From the International Short Film Festival Oberhausen: Sept. 29, 10 a.m., at the **Bleecker Street Cinema, 144 Bleecker St.** (674-2560); 12:30 p.m. lunch & 1:15 p.m. screenings & discussion at **Deutsches Haus at N.Y.U., 42 Washington Mews** (598-2217); Oct. 1, 6 p.m. at the **New York Public Library Donnell Media Center, 20 W. 53rd St.** (621-0618).

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5. Sept. 28, 7:30 p.m.: "Mosquito on the 10th Floor" (1983) by Yoichi Sai. Sept. 29, 2 p.m.: "Tattoo" (1982) by Banmei Takahashi; 5:30 p.m.: "I Am You, You Are Me" (1982) by Nobuhiko Obayashi. Sept. 30, 2 p.m.: "P. P. Rider" (1983) by Shinji Somai.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Sept. 27–Nov. 20: Video and Ritual. Films: Sept. 24, 2:30 p.m.: Films from the National Film Board of Canada; 6 p.m.: Tribute to Blanche Sweet: "The Sporting Venus" (1925) by Marshall Neilan, with Sweet; actress will be present. Sept. 25, 2:30 p.m.: Films from the National Film Board of Canada; 6 p.m.: "La Caduta di Troia" (1910) by Giovanni Pastrone, & "Goluboi Ekspress" (1929) by Ilya Trauberg. Sept. 27, 2:30 p.m.: "A Midsummer Night's Dream" (1968) by Peter Hall; 6 p.m.: "The Little Train Robbery" (1905) & "The 'Teddy' Bears" (1907) by Edwin S. Porter, & "Rumpelstiltskin" (1915) by Thomas H. Ince. Sept. 28, 2:30 p.m.: "Macbeth" (1948) by Orson Welles; 6 p.m.: "Alexander Nevsky" (1938) by Sergei Eisenstein. Sept. 29, 2:30 p.m.: Four films (1910–12) by D. W. Griffith, "A House Divided" (1913) by Alice Guy-Blaché, & "Her Defiance" (1916) by Cleo Madison & Joe King; 5 p.m.: "Ballad of Love" (1965) & "A Private Life" (1980) by Mikhail Bogin, & "A Boring Afternoon" (1965) by Ivan Passer. Sept. 30, 2:30 p.m.: "Spare Time" (1939) by Humphrey Jennings, "Valley Town" (1940) by Willard Van Dyke, & "Prelude to War" (1942) by Frank Capra; 5 p.m.: "Pathé Newsreels" (1917–31), "Kino Pravda" (1922) by Dziga Vertov, & "Berlin: Symphony for a Great City" (1927) by Walter Ruttmann.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Sept. 24–25, 7:30 & 9:30 p.m.: "Carmen" (1983) by Carlos Saura. Sept. 26–27, 7:30 & 10 p.m.: "Fellini Satyricon" (1970) by Federico Fellini. Sept. 28, 7:30 & 9:45 p.m.: "Peppermint Soda" (1978) by Diane Kurys; Sept. 28, 7:30 p.m.: "Shock Corridor" (1963) by Samuel Fuller. Sept. 29 at 7:30 & 10:15 p.m., Sept. 30 at 3, 5 & 7 p.m.: "The Last Sea" (1979) by Haim Gouri, Jacquot Ehrlich & David Bergman.

NEW YORK FILM FESTIVAL—Alice Tully Hall, B'way at 65th St. 362-1911. Adm. $6–$8. Sept. 28, 7:30 & 9 p.m. (9 p.m. at **Avery Fisher Hall**, adm. $10–$15): "Country" by Richard Pearce. Sept. 29, 12:30 p.m.: "Becky Sharp" (1935) by Rouben Mamouliana; 3 p.m.: "The Holy Innocents" by Mario Camus; 6 p.m.: "America and Lewis Hine" by Nina Rosenblum, & "Los Sures" by Diego Echeverria; 9 p.m.: "Stranger Than Paradise" by Jim Jarmusch. Sept. 30, 2 p.m.: "A Hill on the Dark Side of the Moon" by Lennart Hjulström; 4:30 p.m.: "Stranger Than Paradise"; 7 p.m.: "Diary for My Children" by Márta Mészáros; 9:30 p.m.: "The Holy Innocents."

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Sept. 29, 1:30 p.m: "Midnight Express" (1978) by Alan Parker.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Thru Oct. 18: Tue.–Sun. at 5, 6:50, 8:40 & 10:30 p.m., Fri.–Sun. at 3:10 p.m.: "Scarface" (1932) by Howard Hawks, with Paul Muni.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Sept. 28–30, 6 p.m.: "Twilight in Tokyo" (1957) & (at 8:30 p.m.) "Floating Weeds" (1959), both by Yasujiro Ozu.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Oct. 17: The American Independent Cinema, 1958-1964.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $6. Sept. 30, 8 p.m.: "Medium Cool" (1969) by Haskell Wexler.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—"All of Me." #2—"The Evil That Men Do." #3—Thru Sept. 27: "Gremlins." Beg. Sept. 28: "Impulse."

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—"The Evil That Men Do." #2—"Purple Rain."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Sept. 27: "Purple Rain." #2—Thru Sept. 27: "Ghostbusters."

105. DALE—W. 231st St. at B'way. 884-5300. #1—"Bachelor Party." #2—"Until September."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"The Evil That Men Do." #2—"All of Me." #3—"Bachelor Party." #4—"The Karate Kid."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Gremlins." #2—"Exterminator 2."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "All of Me."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"All of Me." #2—"Until September." #3—"The Woman in Red."

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—"Until September." #2—"The Woman in Red." #3—"Exterminator 2." #4—"Gremlins." #5—"C.H.U.D." #6—"All of Me." #7—"Purple Rain." #8—"The Karate Kid." #9—"Tightrope." #10—Thru Sept. 27: "Ghostbusters." Beg. Sept. 28: "Irreconcilable Differences." #11—"The Evil That Men Do."

Brooklyn

(Area Code 718)

201. BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"All of Me." #2—Thru Sept. 27: "Tightrope." Beg. Sept. 28: "The Wild Life." #3—"Until September." #4—Thru Sept. 27: "Exterminator 2." Beg. Sept. 28: "Night Shadows." #5—Thru Sept. 27: "Indiana Jones and the Temple of Doom." Beg. Sept. 28: "Irreconcilable Differences."

202. BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"The Evil That Men Do." #2—"The Woman in Red."

203. BENSONHURST-BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Sept. 27: "The Woman in Red." Beg. Sept. 28: "The Wild Life." #2—Thru Sept. 27: "The Karate Kid." Beg. Sept. 28: "Night Shadows."

205. BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Until September." #2—"Ghostbusters." #3—"Exterminator 2."

206. BENSONHURST-MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"All of Me." #2—"The Evil That Men Do." #3—Thru Sept. 27: "Bachelor Party." #4—Thru Sept. 27: "Tightrope."

210. BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"All of Me." #2—Thru Sept. 27: "Tightrope." Beg. Sept. 28: "The Wild Life." #3—"Until September." #4—"The Evil That Men Do." #5—Thru Sept. 27: "The Woman in Red." Beg. Sept. 28: "Irreconcilable Differences." #6—Thru Sept. 27: "Exterminator 2." Beg. Sept. 28: "Night Shadows."

211. BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange. 596-7070. #1—Thru Sept. 27: "The Karate Kid." #2—Thru Sept. 27: "Careful He Might Hear You."

212. CANARSIE-TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—"All of Me." #2—"Until September." #3—Thru Sept. 27: "Exterminator 2."

213. COBBLE HILL-TWIN—Court St. at Butler. 596-9113. #1—Thru Sept. 27: "Indiana Jones and the Temple of Doom." Beg. Sept. 28: "Under the Volcano." #2—"All of Me."

223. FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"The Woman in Red." #2—"Ghostbusters."

225. FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—"Gremlins." #2—"Revenge of the Nerds." #3—"Until September." #4—Thru Sept. 27: "The Evil That Men Do." Beg. Sept. 28: "Irreconcilable Differences."

228. GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Sept. 27: "The Karate Kid"; "Yor." Beg. Sept. 28: "Ghostbusters"; "The Toy."

231. MIDWOOD-AVENUE U—At E. 16th St. 336-1234. Thru Sept. 27: "Indiana Jones and the Temple of Doom." Beg. Sept. 28: "Ghostbusters."

234. MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Purple Rain." #2—Thru Sept. 27: "Dreamscape." Beg. Sept. 28: "Impulse." #3—Thru Sept. 27: "Exterminator 2." Beg. Sept. 28: "Night Shadows." #4—"Ghostbusters." #5—"Tightrope."

235. MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Sept. 25: "Best Defense." Beg. Sept. 26: "Splash."

THE MOTION PICTURE SELECTED
TO OPEN THE 1984 NEW YORK FILM FESTIVAL
AT LINCOLN CENTER.

JESSICA LANGE
is Jewell Ivy

SAM SHEPARD
is Gil Ivy

COUNTRY

TOUCHSTONE FILMS presents A FAR WEST PRODUCTIONS and PANGAEA CORPORATION PRODUCTION JESSICA LANGE SAM SHEPARD "COUNTRY" WILFORD BRIMLEY Line Producer WILLIAM BEAUDINE, JR.
Music by CHARLES GROSS Director of Photography DAVID WALSH Written by WILLIAM D. WITTLIFF Produced by WILLIAM D. WITTLIFF and JESSICA LANGE Directed by RICHARD PEARCE

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN ®

DOLBY STEREO ®
IN SELECTED THEATRES

TECHNICOLOR®
Filmed in PANAVISION®

Original motion picture soundtrack album available on Windham Hill records and tapes

Distributed by BUENA VISTA DISTRIBUTION CO., INC.

©1984 Buena Vista Distribution Co., Inc.

TOUCHSTONE FILMS

OPENS SEPTEMBER 29 AT THE BEEKMAN THEATRE.

236. **PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Sept. 27: "The Woman in Red." #2—"All of Me."

237. **RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"The Evil That Men Do." #2—Thru Sept. 27: "Purple Rain." Beg. Sept. 28: "Night Shadows." #3—Thru Sept. 27: "Exterminator 2." Beg. Sept. 28: "The Wild Life."

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY—** 356-3800. #1—Thru Sept. 27: "Indiana Jones and the Temple of Doom." #2—Thru Sept. 27: "The Evil That Men Do."

303. **NEW DORP-HYLAN—** 351-6601. #1—Thru Sept. 27: "Ghostbusters." Beg. Sept. 28: "A Soldier's Story." #2—Thru Sept. 27: "The Woman in Red." Beg. Sept. 28: "The Bostonians."

304. **NEW DORP-LANE—** 351-2110. Thru Sept. 27: "Revenge of the Nerds."

305. **NEW DORP-RAE—** 979-0444. #1—Thru Sept. 27: "Tightrope." Beg. Sept. 28: "Irreconcilable Differences." #2—Thru Sept. 27: "The Karate Kid." Beg. Sept. 28: "The Wild Life."

306. **NEW DORP-RKO FOX PLAZA—** 987-6800. #1—"Until September." #2—Thru Sept. 27: "Exterminator 2." Beg. Sept. 28: "Impulse."

307. **NEW SPRINGVILLE-ISLAND—** 761-6666. #1—"The Evil That Men Do." #2—"Purple Rain."

308. **NEW SPRINGVILLE-RKO RICHMOND—** 761-3103. "All of Me."

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Sept. 27: "The Karate Kid." #2—Thru Sept. 27: "Bachelor Party." #3—"All of Me." #4—"The Evil That Men Do."

402. **BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Tightrope." #2—"Until September."

403. **BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—"The Evil That Men Do." #2—Thru Sept. 27: "The Karate Kid." #3—"All of Me." #4—Thru Sept. 27: "All of Me."

406. **CORONA-PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Sept. 27: "Gremlins." Beg. Sept. 28 (tent.): "The Last Starfighter."

407. **DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"All of Me." #2—"Revenge of the Nerds." #3—"The Woman in Red." #4—Thru Sept. 27: "Careful He Might Hear You." Beg. Sept. 28: "Impulse." #5—Thru Sept. 27: "Dreamscape." Beg. Sept. 28: "Impulse." #6—Thru Sept. 27: "The Last Winter." Beg. Sept. 28: "The Wild Life." #7—"Bachelor Party."

408. **ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Exterminator 2." #2—"The Woman in Red."

410. **FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Indiana Jones and the Temple of Doom." #2—"Exterminator 2." #3—"The Woman in Red." #4—"Ghostbusters."

411. **FLUSHING-RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Purple Rain." #2—"Revenge of the Nerds." #3—"Tightrope."

412. **FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Ghostbusters." #2—"The Evil That Men Do." #3—Thru Sept. 27: "Exterminator 2." Beg. Sept. 28: "Irreconcilable Differences."

413. **FLUSHING-UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—Thru Sept. 27: "Gremlins." #2—"The Woman in Red." #3—Thru Sept. 27: "Indiana Jones and the Temple of Doom." #4—Thru Sept. 27: "Dreamscape."

414. **FLUSHING-UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"All of Me." #2—"Until September."

416. **FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Sept. 27: "Indiana Jones and the Temple of Doom." #2—Thru Sept. 27: "Red Dawn"; "The Year of Living Dangerously." Beg. Sept. 28: "Purple Rain"; "The Road Warrior."

417. **FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—Thru Sept. 27: "The Karate Kid." #2—"Bachelor Party."

419. **FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Until September."

420. **FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"All of Me." #2—"The Evil That Men Do." #3—"Tightrope." #4—"Revenge of the Nerds."

422. **FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—"Exterminator 2." #2—"All of Me." #3—"Ghostbusters." #4—"The Woman in Red." #5—"Purple Rain."

423. **FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—Thru Sept. 27: "Splash." #2—"The Evil That Men Do."

424. **GLEN OAKS-RKO—Union Tpke. at 255th St.** 347-7777. "Bachelor Party."

426. **JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Exterminator 2." #2—Thru Sept. 27: "Ghostbusters." Beg. Sept. 28: "Body Rock." #3—Thru Sept. 27: "The Woman in Red." Beg. Sept. 28: "Savage Streets."

427. **JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. #1—"The Evil That Men Do." #2—Thru Sept. 27: "The Evil That Men Do." Beg. Sept. 28: "Irreconcilable Differences."

428. **JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Sept. 27: "Until September." Beg. Sept. 28: "Night Shadows." #2—"All of Me." #3—Beg. Sept. 28: "The Wild Life."

436. **KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Sept. 27: "Gremlins"; "Police Academy." Beg. Sept. 28: "Purple Rain"; "The Road Warrior."

438. **MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Sept. 27: "Exterminator 2"; "10 to Midnight."

439. **OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"The Evil That Men Do." #2—Thru Sept. 27: "The Karate Kid."

442. **REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Sept. 27: "Gremlins"; "Police Academy."

443. **REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy.** 699-4700. #1—"Gremlins." #2—"Oxford Blues." #3—"C.H.U.D."

447. **ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Sept. 27: "Indiana Jones and the Temple of Doom." #2—"The Woman in Red"; "Gremlins."

448. **SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Until September." #2—"Bachelor Party."

450. **WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"All of Me." #2—"The Woman in Red."

451. **WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Sept. 27: "Red Dawn"; "The Year of Living Dangerously." Beg. Sept. 28: "Purple Rain"; "The Road Warrior."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE—** 223-2323. #1—"The Karate Kid." #2—"The Woman in Red."

501. **BALDWIN-RKO—** 223-9230. "The Evil That Men Do."

502. **BELLEROSE-RKO—** 775-1351. Thru Sept. 25: "Best Defense." Beg. Sept. 26: "Splash."

511. **EAST MEADOW-FLICK—** 794-8008. Program unavailable.

512. **EAST MEADOW-MEADOWBROOK—** 731-2423. #1—"All of Me." #2—Thru Sept. 27: "Purple Rain." Beg. Sept. 28: "A Soldier's Story." #3—Thru Sept. 27: "The Jigsaw Man." Beg. Sept. 28: "Night Shadows." #4—Thru Sept. 27: "Tightrope." Beg. Sept. 28: "The Wild Life."

517. **FLORAL PARK-RKO FLORAL—** 352-2280. Thru Sept. 27: "Tightrope." Beg. Sept. 28: "Irreconcilable Differences."

518. **FRANKLIN SQUARE-FRANLKIN—** 775-3257. #1—"All of Me." #2—"Until September."

519. **GARDEN CITY-RKO ROOSEVELT FIELD—** 741-4007. #1—Thru Sept. 27: "Bolero." Beg. Sept. 28: "Body Rock." #2—Thru Sept. 27: "Dreamscape." Beg. Sept. 28: "Impulse." #3—Thru Sept. 27: "Indiana Jones and the Temple of Doom." Beg. Sept. 28: "Irreconcilable Differences."

521. **GARDEN CITY PARK-RKO PARK EAST—** 741-8484. "Ghostbusters."

523. **GREAT NECK-SQUIRE—** 466-2020. #1—"The Evil That Men Do." #2—Thru Sept. 27: "Ghostbusters." Beg. Sept. 28: "Irreconcilable Differences." #3—Thru Sept. 27: "Tightrope." Beg. Sept. 28: "Night Shadows."

524. **HEWLETT-RKO—** 791-6768. Thru Sept. 25 "Best Defense." Beg. Sept. 26: "Splash."

526. **HICKSVILLE-HICKSVILLE—** 931-0749. #1—"Bachelor Party." #2—Thru Sept. 27: "The Jigsaw Man." Beg. Sept. 28: "The Wild Life."

528. **HICKSVILLE-MID-PLAZA NORTH—** 433-2400. "Revenge of the Nerds." **SOUTH—**"All of Me."

529. **LAWRENCE-RKO—** 371-0203. #1—Thru Sept. 27: "The Karate Kid." Beg. Sept. 28: "Body Rock." #2—"The Woman in Red." #3—"Ghostbusters."

530. **LEVITTOWN-LEVITTOWN—** 731-0516. #1—Thru Sept. 27: "Splash." Beg. Sept. 28: "Purple Rain." #2—Thru Sept. 27: "Gremlins." Beg. Sept. 28: "Police Academy"; "The Road Warrior."

531. **LEVITTOWN-LOEWS NASSAU—** 731-5400. #1—"The Evil That Men Do." #2—"Exterminator 2." #3—"The Karate Kid." #4—"Ghostbusters." #5—"Until September." #6—"The Woman in Red."

532. **LONG BEACH-LIDO—** 432-0056. Thru Sept. 27: "Top Secret!" Beg. Sept. 28: "Purple Rain"; "The Road Warrior."

533. **LYNBROOK-LYNBROOK—** 593-1033. #1—"All of Me." #2—"The Evil That Men Do." #3—Thru Sept. 27: "Purple Rain." Beg. Sept. 28: "The Wild Life." #4—Thru Sept. 27: "The Jigsaw Man." Beg. Sept. 28 (tent.): "The Bostonians."

534. **LYNBROOK-STUDIO ONE—** 599-1444. "Careful He Might Hear You."

535. **MALVERNE-TWIN—** 599-6966. #1—Thru Sept. 27: "Indiana Jones and the Temple of Doom." Beg. Sept. 28 (tent.): "Purple Rain." #2—Thru Sept. 27: "Splash." Beg. Sept. 28 (tent.): "Careful He Might Hear You."

536. **MANHASSET-MANHASSET—** 627-7887. #1—"All of Me." #2—Thru Sept. 27: "The Jigsaw Man." Beg. Sept. 28: "The Wild Life." #3—"Bachelor Party."

537. **MANHASSET-RKO CINEMA—** 627-1300 "Careful He Might Hear You."

540. **MASSAPEQUA-PEQUA—** 799-6464. "The Evil That Men Do "

541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"The Karate Kid." #4—Thru Sept. 27: "Gremlins." Beg. Sept. 28: "Night Shadows." #5—Thru Sept. 27: "Splash." Beg. Sept. 28: "The Wild Life." #6—"Purple Rain." #7—"Ghostbusters." #8—Thru Sept. 27: "The Jigsaw Man." Beg. Sept. 28: "Irreconcilable Differences." #9—Thru Sept. 27: "Star Trek III: The Search for Spock." Beg. Sept. 28: "Body Rock."

543. **MERRICK-HOLIDAY PARK—** 546-1271. #1—"Until September." #2—"Tightrope."

544. **MERRICK-MALL—** 523-4424. Program unavailable.

545. **NEW HYDE PARK-HERRICKS—** 747-0555. #1—"The Woman in Red." #2—"The Karate Kid."

547. **OCEANSIDE-OCEANSIDE—** 536-7565. #1—Thru Sept. 27: "Top Secret!" #2—Program unavailable.

548. **OLD BETHPAGE-CINE CAPRI—** 752-1610. Thru Sept. 27: "Indiana Jones and the Temple of Doom." Beg. Sept. 28: "Purple Rain."

550. **PLAINVIEW-OLD COUNTRY—** 931-4242. #1—"Ghostbusters." #2—"The Woman in Red."

551. **PLAINVIEW-RKO MORTON VILLAGE—** 938-2323. "Splash."

552. **PLAINVIEW-RKO TWIN—** 931-1333. #1—Thru Sept. 27: "The Karate Kid." Beg. Sept. 28: "Body Rock." #2—"Until September."

554. **PORT WASHINGTON-MOVIES—** 944-6200. #1—"Tightrope." #2—"Ghostbusters." #3—Thru Sept. 27: "The Woman in Red." Beg. Sept. 28: "Body Rock "

557. **ROCKVILLE CENTRE-RKO FANTASY—** 764-8000. "Until September."

558. **ROCKVILLE CENTRE-RKO TWIN—** 678-3121. #1—Thru Sept. 27: "Tightrope." Beg. Sept. 28: "Irreconcilable Differences." #2—"Bachelor Party."

559. **ROSLYN-ROSLYN—** 621-8488. #1—"Until September." #2—"The Karate Kid."

561. **SYOSSET-SYOSSET—** 921-5810. #1—"The Evil That Men Do." #2—Thru Sept. 27: "Dreamscape." Beg. Sept. 28: "Impulse." #3—Thru Sept. 27: "Tightrope." Beg. Sept. 28: "Irreconcilable Differences."

562. **SYOSSET-UA CINEMA 150—** 364-0700. Thru Sept. 27: "Purple Rain." Beg. Sept. 28: "The Bostonians."

566. **VALLEY STREAM-RKO GREEN ACRES—** 561-2100. #1—Thru Sept. 27: "Dreamscape." Beg. Sept. 28: "Impulse." #2—Thru Sept. 27: "Police Academy"; "Risky Business." #3—"The Evil That Men Do."

567. **VALLEY STREAM-SUNRISE—** 825-5700. #1—"Tightrope." #2—"Until September." #3—"Gremlins." #4—"Red Dawn." #5—"C.H.U.D." #6—Thru Sept. 27: "The Karate Kid." Beg. Sept. 28: "Irreconcilable Differences." #7—"Indiana Jones and the Temple of Doom." #8—"Ghostbusters." #9—"All of Me." #10—"The Woman in Red." #11—"Exterminator 2." #12—"Purple Rain."

571. **WANTAGH-RKO—** 781-6969. "All of Me."

574. **WESTBURY-WESTBURY—** 333-1911. #1—Thru Sept. 27: "La Traviata." Sept. 29-30: "The Beggar's Opera." #2—Thru Sept. 27: "Purple Rain."

Suffolk County

---

602. **BABYLON-RKO—** 669-0700. #1—Thru Sept. 27: "Dreamscape." Beg. Sept. 28: "Impulse." #2—Thru Sept. 27: "Ghostbusters." Beg. Sept. 28: "Body Rock."

603. **BABYLON-SOUTH BAY—** 587-7676. #1—"The Karate Kid." #2—"The Woman in Red." #3—"Purple Rain."

604. **BAY SHORE-CINEMA—** 665-1722. "All of Me."

606. **BAY SHORE-LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Exterminator 2." #2—"Until September."

609. **BRENTWOOD-BRENTWOOD—** 273-3900. Thru Sept. 27: "Gremlins." Beg. Sept. 28: "Purple Rain."

612. **CENTER MORICHES-CENTER—** 878-2100. Thru Sept. 27: "Indiana Jones and the Temple of Doom."

613. **CENTEREACH-CENTEREACH—** 588-0088. Thru Sept. 27: "Gremlins."

616. **COMMACK-MULTIPLEX—** 462-6953. #1—"Exterminator 2." #2—"Purple Rain." #3—"The Woman in Red." #4—"The Evil That Men Do." #5—"The Karate Kid." #6—"Indiana Jones and the Temple of Doom." #7—Thru Sept. 27: "Oxford Blues." Beg. Sept. 28: "Irreconcilable Differences." #8—"Until September." #9—"Red Dawn." #10—"Tightrope." #11—"All of Me."

617. **COMMACK-RKO—** 499-4545. #1—Thru Sept. 27: "Ghostbusters." Beg. Sept. 28: "The Bostonians." #2—"Revenge of the Nerds."

621. **CORAM-PINE—** 698-6442. #1—"Ghostbusters." #2—"The Evil That Men Do."

625. **EAST HAMPTON-CINEMAS—** 324-0448. #1—"All of Me." #2—"The Evil That Men Do." #3—Thru Sept. 27: "Ghostbusters." Beg. Sept. 28: "The Bostonians." #4—Thru Sept. 27: "Tightrope." Beg. Sept. 28: "Impulse." #5—Thru Sept. 27: "Revenge of the Nerds." Beg. Sept. 28: "Irreconcilable Differences."

626. **EAST NORTHPORT-LARKFIELD—** 261-0043. "Until September."

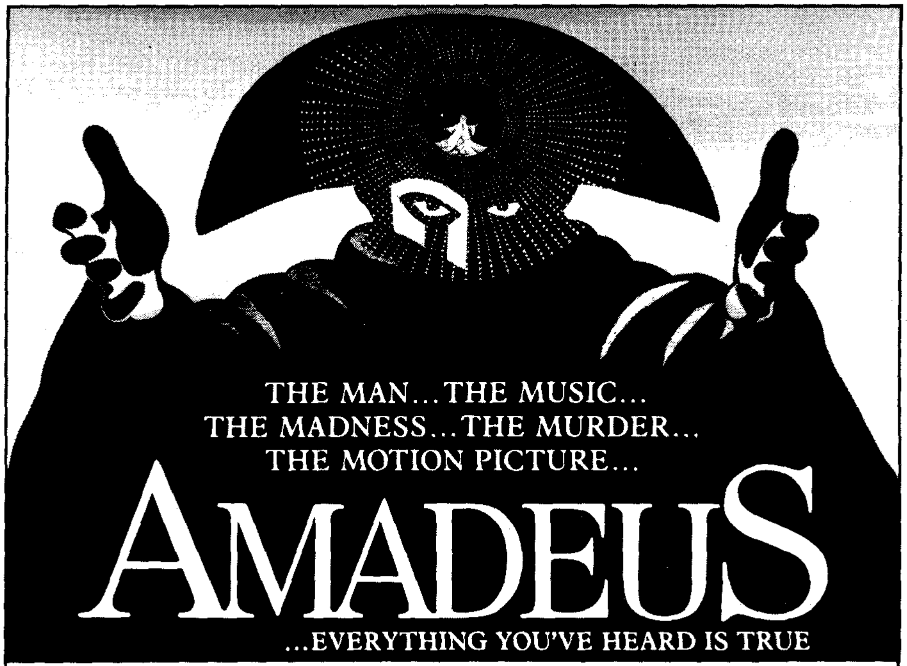
627. **EAST SETAUKET-RKO FOX—** 473-2400. "The Evil That Men Do."

628. **ELWOOD-ELWOOD—** 499-7800. #1—"The Natural." #2—"All of Me."

629. **FARMINGVILLE-COLLEGE PLAZA—** 698-2200. #1—Thru Sept. 27: "The Karate Kid." Beg. Sept. 28: "Night Shadows." #2—Thru Sept. 27: "The Jigsaw Man." Beg. Sept. 28: "The Wild Life."

630. **GREENPORT-GREENPORT—** 477-0500. Thru Sept. 27: "The Return of Martin Guerre." Beg. Sept. 28: "Entre Nous."

632. **HUNTINGTON-RKO SHORE—** 421-5200. #1—"Until September." #2—"The Evil That Men


THE MAN...THE MUSIC...
THE MADNESS...THE MURDER...
THE MOTION PICTURE...
AMADEUS
...EVERYTHING YOU'VE HEARD IS TRUE

The SAUL ZAENTZ Company Presents PETER SHAFFER'S AMADEUS A MILOS FORMAN Film
F. MURRAY ABRAHAM TOM HULCE ELIZABETH BERRIDGE
SIMON CALLOW ROY DOTRICE CHRISTINE EBERSOLE JEFFREY JONES CHARLES KAY
Executive Producers MICHAEL HAUSMAN and BERTIL OHLSSON Director of Photography MIROSLAV ONDRICEK
Music Conducted and Supervised by NEVILLE MARRINER Production Designer PATRIZIA VON BRANDENSTEIN Choreographer TWYLA THARP
Screenplay and original stage play by PETER SHAFFER Produced by SAUL ZAENTZ Directed by MILOS FORMAN
An ORION PICTURES Release
© 1984 THE SAUL ZAENTZ COMPANY. ALL RIGHTS RESERVED
Filmed in PANAVISION® Prints by TECHNICOLOR® 70 mm DOLBY STEREO®
ORIGINAL SOUNDTRACK ALBUM AVAILABLE ON FANTASY RECORDS AND TAPES
PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN ®

LOEWS PARAMOUNT
BROADWAY & 61ST STREET • 247-5070

LOEWS TOWER EAST
3RD AVENUE AT 72ND STREET • 879-1313

PRESENTED IN 70 mm DOLBY STEREO®

The Perfect Place for BBQ'd Ribs!

RIB-IT
"a gracious oasis"

7 days a week
11:30 a.m.-2:00 a.m.
Sundays
1:00-Midnight
•
All Major
Credit Cards
•
759-0590

Enjoy elegant atmosphere, a spectacular piano bar and down to earth prices. Sensational specialties...Funion Loaf...Wonder Wings... Hot Potato...Steak Rimmeir and those famous Baby Back BBQ'd Ribs. Happy Hour: 4-6 p.m. Introducing the World's first Adult Desserts.

Philadelphia, Washington D.C. **304 E. 48th ST.** Cherry Hill & Atlantic City, NJ

Victor's café
A TOUCH OF HAVANA IN NEW YORK

Experience the lush, tropical ambience... savor our outstanding seafood, fabulous steaks, black bean soup or 54 great entrees while listening to our soothing violin and piano music.

TWO N.Y.C. LOCATIONS
236 West 52 Street
(212) 586-7714

240 Columbus Ave.
(212) 595-8599

MAJOR CREDIT CARDS, CATERING & PRIVATE PARTIES!

The Ultimate in Fine Indian Dining

Darbar

"One of the city's most visually appealing & exotic restaurants...stunning, relaxing...dishes outstanding, excellent, especially savory, and exceptional."
★★ *N.Y.TIMES 11/25/83*

OPEN DAILY FOR LUNCH, DINNER
PRE & AFTER THEATRE
PRIX FIXE & BUFFET LUNCH
AVAILABLE 7 DAYS A WEEK
Complimentary Parking from 5P.M. to 5A.M.
44 WEST 56th ST. For Res: Dial (212) -4-DARBAR

Do." #3—"Ghostbusters." #4—"The Woman in Red."

633. **HUNTINGTON-RKO WHITMAN**— 423-1300. Thru Sept. 27: "Tightrope." Beg. Sept. 28: "Irreconcilable Differences."

634. **HUNTINGTON-RKO YORK**— 421-3911. "All of Me."

635. **ISLIP-ISLIP**— 581-5200. #1—Thru Sept. 27: "Indiana Jones and the Temple of Doom." #2—"The Evil That Men Do." #3—"The Woman in Red."

637. **LAKE GROVE-RKO SMITH HAVEN MALL**— 724-9550. "Tightrope."

638. **LAKE RONKONKOMA-LAKESIDE**— 981-7100. Thru Sept. 27: "Top Secret!"

639. **LINDENHURST-LINDENHURST**— 888-5400. Thru Sept. 27: "Indiana Jones and the Temple of Doom." Beg. Sept. 28: "Purple Rain."

640. **MATTITUCK-MATTITUCK**— 298-4405. #1—"Until September." #2—"All of Me." #3—Thru Sept. 27: "Indiana Jones and the Temple of Doom."

641. **MONTAUK-THE MOVIES**— 668-2393. Thru Sept. 27: "Tightrope." Beg. Sept. 28: "Purple Rain."

643. **NORTH BABYLON-NORTH BABYLON**— 667-2495. #1—"The Evil That Men Do." #2—"Gremlins."

644. **NORTHPORT-NORTHPORT**— 261-8600. Thru Sept. 27: "Indiana Jones and the Temple of Doom." Beg. Sept. 28: "Purple Rain."

645. **OAKDALE-OAKDALE**— 589-8118. Thru Sept. 27: "Indiana Jones and the Temple of Doom." Beg. Sept. 28: "The Karate Kid."

648. **PATCHOGUE-PATCHOGUE**— 475-0601. #1—"Tightrope." #2—Thru Sept. 27: "Purple Rain." Beg. Sept. 28: "Irreconcilable Differences." #3—Thru Sept. 27: "Gremlins." Beg. Sept. 28: "The Bostonians."

649. **PATCHOGUE-RKO PLAZA**— 475-5225. #1—"Until September." #2—"All of Me."

651. **PATCHOGUE-SUNWAVE**— 475-7766. #1—"The Evil That Men Do." #2—Thru Sept. 27: "Red Dawn." Beg. Sept. 28: "Body Rock."

653. **PORT JEFFERSON-MINI EAST**— 928-6555. "All of Me." **WEST**—Thru Sept. 27: "Bachelor Party." Beg. Sept. 28: "Irreconcilable Differences."

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN**— 473-1200. Thru Sept. 25: "Best Defense." Beg. Sept. 26: "Splash."

655. **RIVERHEAD-SUFFOLK**— 727-3133. "Tightrope."

657. **SAG HARBOR-SAG HARBOR**— 725-0010. Thru Sept. 27: "L'Eté Meurtrier." Beg. Sept. 28: "The 4th Man."

658. **SAYVILLE-SAYVILLE**— 589-0232. #1—"Ghostbusters." #2—"The Karate Kid." #3—"The Woman in Red."

660. **SHIRLEY-TWIN**— 281-4466. #1—Thru Sept. 27: "The Karate Kid." Beg. Sept. 28: "Purple Rain." #2—Thru Sept. 27: "Grandview, U.S.A." Beg. Sept. 28: "Dreamscape."

662. **SMITHTOWN-SMITHTOWN**— 265-1551. Thru Sept. 27: "Dreamscape." Beg. Sept. 28: "Impulse."

663. **SOUTHAMPTON-SOUTHAMPTON**— 283-1300. #1—"Until September." #2—Thru Sept. 27: "Purple Rain." Beg. Sept. 28: "Revenge of the Nerds." #3—Thru Sept. 27: "The Natural." Beg. Sept. 28: "The Wild Life."

664. **STONY BROOK-LOEWS**— 751-2300. #1—"Until September." #2—"Exterminator 2." #3—"The Woman in Red."

666. **WEST ISLIP-TWIN**— 669-2626. #1—Thru Sept. 27: "Top Secret!" Beg. Sept. 28: "Purple Rain." #2—Thru Sept. 27: "Grandview, U.S.A." Beg. Sept. 28: "Dreamscape."

667. **WESTHAMPTON-HAMPTON ARTS**— 288-2600. #1—Thru Sept. 27: "Indiana Jones and the Temple of Doom." #2—"Until September."

668. **WESTHAMPTON-WESTHAMPTON**— 288-1500. Thru Sept. 27: "The Jigsaw Man." Beg. Sept. 28 (tent.): "Ghostbusters."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE**— 234-7300. #1—"Careful He Might Hear You." #2—Thru Sept. 27: "The Natural." Beg. Sept. 28: "Irreconcilable Differences."

701. **BEDFORD VILLAGE-CINEMA 22**— 234-9577. "Until September."

702. **BRONXVILLE-BRONXVILLE**— 961-4030. #1—Thru Sept. 27: "Ghostbusters." Beg. Sept. 28 (tent.): "Body Rock." #2—"The Karate Kid." #3—"The Evil That Men Do."

705. **GREENBURGH-CINEMA 100**— 946-4680. #1—"The Karate Kid." #2—"The Evil That Men Do."

707. **HARRISON-SILVER SCREEN**— 835-2961. Thru Sept. 25: "Sugar Cane Alley." Sept. 26–Oct. 2: "The 4th Man."

708. **HARTSDALE-CINEMA**— 428-2200. #1—"The Woman in Red." #2—"All of Me." #3—Thru Sept. 27: "Bachelor Party." Beg. Sept. 28: "The Wild Life." #4—"Ghostbusters."

709. **LARCHMONT-PLAYHOUSE**— 834-3001. Thru Sept. 27: "The Woman in Red." Beg. Sept. 28: "The Bostonians."

710. **MAMARONECK-PLAYHOUSE**— 698-2200. #1—"All of Me." #2—"The Evil That Men Do." #3—Thru Sept. 27: "Tightrope." Beg. Sept. 28: "Irreconcilable Differences." #4—Thru Sept. 27 (tent.): "Indiana Jones and the Temple of Doom." Beg. Sept. 28: "The Wild Life."

711. **MOUNT KISCO-MOUNT KISCO**— 666-6900. #1—Thru Sept. 27: "Purple Rain." Beg. Sept. 28 (tent.): "Body Rock." #2—"All of Me."

714. **NEW ROCHELLE-RKO PROCTORS**— 632-1100. #1—Thru Sept. 27: "The Woman in Red." Beg. Sept. 28: "Irreconcilable Differences." #2—"All of Me." #3—"Exterminator 2." #4—"Purple Rain." #5—Thru Sept. 27: "Bachelor Party." Beg. Sept. 28: "Night Shadows." #6—Thru Sept. 27: "Splash." Beg. Sept. 28: "The Wild Life." #7—"Ghostbusters."

715. **NEW ROCHELLE-TOWN**— 632-4000. "The Evil That Men Do."

716. **OSSINING-ARCADIAN**— 941-5200. #1—"All of Me." #2—"The Evil That Men Do."

717. **PEEKSKILL-BEACH**— 737-6262. #1—"All of Me." #2—"Ghostbusters." #3—"Revenge of the Nerds." #4—"Until September."

719. **PEEKSKILL-WESTCHESTER MALL**— 528-8822. #1—Thru Sept. 27: "The Karate Kid." Beg. Sept. 28: "Irreconcilable Differences." #2—Thru Sept. 27: "Tightrope." #3—Thru Sept. 27: "Purple Rain." #4—Thru Sept. 27: "Red Dawn." Beg. Sept. 28: "Impulse."

720. **PELHAM-PICTURE HOUSE**— 738-3160. Thru Sept. 27: "Top Secret!"

721. **PLEASANTVILLE-ROME**— 769-0720. #1—Thru Sept. 27: "Ghostbusters." #2—"The Woman in Red."

722. **RYE-RYE RIDGE**— 939-8177. #1—Thru Sept. 27: "The Woman in Red." #2—"Until September."

723. **SCARSDALE-FINE ARTS**— 723-6699. Thru Sept. 27: "Careful He Might Hear You." Beg. Sept. 28 (tent.): "The Bostonians."

724. **SCARSDALE-PLAZA**— 725-0078. Thru Sept. 27: "Indiana Jones and the Temple of Doom." Beg. Sept. 28: "Ghostbusters."

727. **WHITE PLAINS-GALLERIA**— 997-8198. #1—Thru Sept. 27: "Tightrope." Beg. Sept. 28: "Irreconcilable Differences." #2—"Revenge of the Nerds."

728. **WHITE PLAINS-UA CINEMA**— 946-2820. Thru Sept. 27: "Purple Rain." Beg. Sept. 28: "Impulse."

730. **YONKERS-CENTRAL PLAZA**— 793-3232. #1—"Until September." #2—Thru Sept. 27: "Dreamscape." Beg. Sept. 28: "Impulse."

731. **YONKERS-KENT**— 237-3440. #1—Thru Sept. 27: "Splash." Beg. Sept. 28: "Night Shadows." #2—Thru Sept. 27: "Gremlins"; "Exterminator 2." Beg. Sept. 28: "Purple Rain."

732. **YONKERS-MOVIELAND**— 793-0002. #1—"All of Me." #2—"Tightrope." #3—Thru Sept. 27: "The Woman in Red." Beg. Sept. 28: "Irreconcilable Differences." #4—"Revenge of the Nerds."

733. **YONKERS-PARK HILL**— 969-4477. #1—"The Evil That Men Do." #2—"Gremlins." #3—"Exterminator 2."

735. **YORKTOWN HEIGHTS-TRIANGLE**— 245-7555. #1—"The Woman in Red." #2—"Indiana Jones and the Temple of Doom."

Rockland County

743. **NANUET-MALL**— 623-6336. Program unavailable.

744. **NANUET-ROUTE 59**— 623-3355. "All of Me."

745. **NANUET-THE MOVIES**— 623-0211. #1—"The Evil That Men Do." #2—"Ghostbusters." #3—"Until September." #4—"The Karate Kid." #5—"The Woman in Red."

746. **NEW CITY-TOWN**— 634-5100. #1—"Tightrope." #2—"Until September."

747. **NEW CITY-UA CINEMA 304**— 634-8200. #1—"Revenge of the Nerds." #2—Thru Sept. 27: "The Karate Kid." Beg. Sept. 28: "Irreconcilable Differences."

748. **NYACK-CINEMA EAST**— 358-6631. "Careful He Might Hear You."

751. **PEARL RIVER-CENTRAL**— 735-2530. "Bachelor Party."

752. **PEARL RIVER-PEARL RIVER**— 735-6500. Thru Sept. 27: "Exterminator 2." Beg. Sept. 28: "Body Rock."

754. **SPRING VALLEY-CINEMA 45**— 352-1445. Thru Sept. 27: "Dreamscape." Beg. Sept. 28: "Impulse."

755. **STONY POINT-9 W CINEMA**— 942-0303. Thru Sept. 27: "Top Secret!" Beg. Sept. 28: "Body Rock."

756. **SUFFERN-LAFAYETTE**— 357-6030. "Indiana Jones and the Temple of Doom."

758. **WEST HAVERSTRAW-PLAZA**— 947-2220. Thru Sept. 27: "The Philadelphia Experiment." Beg. Sept. 28: "The Wild Life."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD-FINE ARTS**— 775-0070. #1—"Revenge of the Nerds." #2—"All of Me."

774. **DANBURY-CINE**— 743-2200. #1—"The Woman in Red." #2—"Until September." #3—Thru Sept. 27: "Love Streams." Beg. Sept. 28: "Irreconcilable Differences."

775. **DANBURY-CINEMA**— 748-2923. #1—"Tightrope." #2—"Ghostbusters."

777. **DANBURY-PALACE**— 748-7496. #1—Thru Sept. 27: "The Evil That Men Do." Beg. Sept. 28: "Body Rock." #2—"Purple Rain." #3—"The Karate Kid."

778. **DARIEN-PLAYHOUSE**— 655-0100. "All of Me."

779. **FAIRFIELD-COMMUNITY**— 255-6555. #1—"The Evil That Men Do." #2—"Tightrope."

780. **FAIRFIELD-COUNTY**— 334-1411. "All of Me."

781. **GREENWICH-CINEMA**— 869-6030. #1—"Revenge of the Nerds." #2—"All of Me."

782. **GREENWICH-PLAZA**— 869-4030. #1—"The Karate Kid." #2—Thru Sept. 27: "Love Streams." Beg. Sept. 28: "Irreconcilable Differences." #3—"The Woman in Red."

783. **NEW CANAAN-PLAYHOUSE**— 966-0600. Thru Sept. 27: "Ghostbusters."

784. **NORWALK-CINEMA**— 838-4504. #1—"Until September." #2—"The Evil That Men Do."

785. **NORWALK-NORWALK**— 866-9202. "Exterminator 2."

788. **SOUTH NORWALK-SONO**— 866-9202. Thru Sept. 25: "El Norte"; "L'Argent." Sept. 26–27: "The Good Fight." Sept. 28–Oct. 2: "Privates on Parade."

789. **SPRINGDALE-STATE**— 325-0250. Thru Sept. 27: "Bachelor Party." Beg. Sept. 28: "Revenge of the Nerds."

790. **STAMFORD-AVON**— 324-9205. #1—"The Evil That Men Do." #2—Thru Sept. 27: "Exterminator 2." Beg. Sept. 28: "Body Rock."

791. **STAMFORD-CINEMA**— 324-3100. #1—"Red Dawn." #2—"Ghostbusters." #3—"Purple Rain."

792. **STAMFORD-PARK PLACE**— 323-1600. #1—"Careful He Might Hear You." #2—Thru Sept. 27: "Vertigo." Beg. Sept. 28: "The Bostonians."

793. **STAMFORD-RIDGEWAY**— 323-5000. #1—"Tightrope." #2—"Until September."

794. **TRUMBULL-TRANS-LUX**— 374-0462. #1—"Ghostbusters." #2—Thru Sept. 27: "The Evil That Men Do." Beg. Sept. 28: "Irreconcilable Differences." #3—"Until September."

795. **WESTPORT-FINE ARTS**— 227-3324. #1—"Ghostbusters." #2—"Revenge of the Nerds." #3—

227-9619. "Careful He Might Hear You." #4—226-6666. "All of Me."

796. **WESTPORT-POST**— 227-0500. "The Woman in Red."

798. **WILTON-CINEMA**— 762-5678. "Tightrope."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN**— 997-6873. #1—Thru Sept. 27: "The Evil That Men Do." Beg. Sept. 28: "Irreconcilable Differences"; "The Muppets Take Manhattan." #2—"All of Me." #3—Thru Sept. 27: "The Woman in Red." Beg. Sept. 28: "Body Rock."

801. **HARRISON-WARNER**— 482-8550. #1—Thru Sept. 27: "Exterminator 2." Beg. Sept. 28: "The Wild Life." #2—Thru Sept. 27: "Gremlins." Beg. Sept. 28: "Night Shadows."

803. **JERSEY CITY-HUDSON PLAZA**— 433-1100. #1—Thru Sept. 27: "Bachelor Party." Beg. Sept. 28: "Irreconcilable Differences." #2—"Until September."

806. **SECAUCUS-LOEWS HARMON COVE**— 866-1000. #1—"Tightrope." #2—"The Evil That Men Do." #3—"Ghostbusters." #4—"The Karate Kid."

807. **SECAUCUS-LOEWS MEADOW**— 866-6161. #1—"Purple Rain." #2—"The Woman in Red." #3—"Bolero." #4—"Exterminator 2." #5—"Until September." #6—"All of Me."

809. **WEST NEW YORK-MAYFAIR**— 865-2010. Thru Sept. 27: "The Karate Kid"; "Sheena." Beg. Sept. 28: "Purple Rain"; "Police Academy."

Essex County

810. **BLOOMFIELD-CENTER**— 748-7900. Thru Sept. 27: "Ghostbusters."

811. **BLOOMFIELD-RKO ROYAL**— 748-3555. #1—Thru Sept. 27: "Exterminator 2." Beg. Sept. 28: "Irreconcilable Differences." #2—"Gremlins."

813. **CEDAR GROVE-CINEMA 23**— 239-1462. Thru Sept. 27: "Bachelor Party." Beg. Sept. 28: "Night Shadows."

817. **LIVINGSTON-COLONY**— 992-0800. "All of Me."

818. **MAPLEWOOD-MAPLEWOOD**— 763-3100. "The Evil That Men Do."

819. **MILLBURN-RKO**— 376-0800. #1—"Until September." #2—"All of Me."

821. **MONTCLAIR-CLARIDGE**— 746-5564. #1—"All of Me." #2—"Until September." #3—"Careful He Might Hear You."

822. **MONTCLAIR-WELLMONT**— 783-9500. #1—Thru Sept. 27: "The Karate Kid." #2—Thru Sept. 27: "Tightrope." #3—Thru Sept. 27: "Purple Rain."

825. **NUTLEY-FRANKLIN**— 667-1777. #1—"The Evil That Men Do." #2—"Until September." #3—Thru Sept. 27: "Indiana Jones and the Temple of Doom." Beg. Sept. 28: "The Wild Life."

827. **UPPER MONTCLAIR-BELLEVUE**— 744-1455. #1—Thru Sept. 27: "Dreamscape." Beg. Sept. 28: "Impulse." #2—Thru Sept. 27: "Ghostbusters." Beg. Sept. 28 (tent.): "Body Rock." #3—"The Evil That Men Do."

828. **VERONA-VERONA**— 239-0880. Thru Sept. 27: "The Woman in Red." Beg. Sept. 28: "The Wild Life."

830. **WEST ORANGE-ESSEX GREEN**— 731-7755. #1—Thru Sept. 27: "Tightrope." Beg. Sept. 28: "Irreconcilable Differences." #2—"Revenge of the Nerds." #3—Thru Sept. 27: "The Woman in Red."

Union County

840. **BERKELEY HEIGHTS-BERKELEY**— 464-8888. Thru Sept. 27: "Indiana Jones and the Temple of Doom."

841. **CRANFORD-RKO**— 276-9120. #1—"The Karate Kid." #2—Thru Sept. 27: "Splash." Beg. Sept. 28: "The Bostonians."

842. **ELIZABETH-ELMORA**— 352-3483. Thru Sept. 27: "Gremlins."

846. **LINDEN-TWIN**— 925-9787. #1—"All of Me." #2—Thru Sept. 27: "The Evil That Men Do." Beg. Sept. 28: "The Wild Life."

848. **ROSELLE PARK-PARK**— 245-0358. Thru Sept. 27: "Indiana Jones and the Temple of Doom."

849. **SUMMIT-STRAND**— 273-3900. "The Woman in Red."

851. **UNION-FIVE POINTS**— 964-3466. Thru Sept. 27: "Tightrope."

852. **UNION-LOST PICTURE SHOW**— 964-4497. Thru Sept. 27: "Until September." Beg. Sept. 28: "The Bostonians."

854. **UNION-RKO**— 686-4373. #1—"Ghostbusters." #2—"Bachelor Party."

857. **WESTFIELD-RIALTO**— 232-1288. #1—"The Evil That Men Do." #2—"All of Me." #3—Thru Sept. 27: "Indiana Jones and the Temple of Doom." Beg. Sept. 28: "The Wild Life."

858. **WESTFIELD-TWIN**— 654-4720. #1—"The Woman in Red." #2—"Careful He Might Hear You."

Bergen County

860. **BERGENFIELD-BERGENFIELD**— 385-1600. "All of Me."

861. **CLOSTER-CLOSTER**— 768-8800. "The Evil That Men Do."

862. **EDGEWATER-LOEWS SHOWBOAT**— 941-3660. #1—"The Woman in Red." #2—"Purple Rain." #3—"All of Me." #4—"Gremlins."

863. **EMERSON-TOWN**— 261-1000. "Until September."

864. **FAIR LAWN-HYWAY**— 796-1717. #1—Thru Sept. 27: "Gremlins." Beg. Sept. 28: "The Wild Life." #2—"All of Me."

866. **FAIRVIEW-TWIN**— 941-2424. #1—Thru Sept. 27 (tent.): "Exterminator 2." #2—Program unavailable.

867. **FORT LEE-LINWOOD**— 944-6900. #1—Thru Sept. 27: "Gremlins." Beg. Sept. 28 (tent.): "Night Shadows." #2—Thru Sept. 27: "Tightrope." Beg. Sept. 28: "Irreconcilable Differences."

868. **FORT LEE-SHARON**— 224-0202. Thru Sept. 27: "The Karate Kid."

873. **OAKLAND-TWIN**— 337-4478. #1—Thru Sept. 27: "Ghostbusters." #2—Thru Sept. 27: "Tightrope."

874. **PALISADES PARK-PARK LANE**— 944-1086. #1—Thru Sept. 27: "Top Secret!" #2—Thru Sept. 27: "Red Dawn."

875. **PARAMUS-BERGEN MALL**— 845-4449. Thru Sept. 27: "Exterminator 2." Beg. Sept. 28: "The Wild Life."

876. **PARAMUS-CINEMA 35**— 845-5070. "All of Me."

878. **PARAMUS-RKO ROUTE 4**— 487-7909. #1—"The Evil That Men Do." #2—"Indiana Jones and the Temple of Doom." #3—"Careful He Might Hear You." #4—Thru Sept. 27: "Bachelor Party." Beg. Sept. 28: "The Bostonians." #5—"Until September." #6—"Revenge of the Nerds." #7—Thru Sept. 27: "Tightrope." Beg. Sept. 28: "Body Rock." #8—"Ghostbusters." #9—"The Woman in Red." #10—Thru Sept. 27: "Dreamscape." Beg. Sept. 28: "Impulse."

879. **PARAMUS-RKO ROUTE 17**— 843-3830. #1—Thru Sept. 27: "The Karate Kid." Beg. Sept. 28: "Irreconcilable Differences." #2—"Purple Rain." #3—"Gremlins."

880. **RAMSEY-CINEMA**— 825-2090. "Until September."

881. **RAMSEY-INTERSTATE**— 327-0153. Program unavailable.

882. **RIDGEFIELD PARK-RIALTO**— 641-0617. "Ghostbusters."

883. **RIDGEWOOD-RKO WARNER**— 444-1234. #1—Thru Sept. 27: "Romancing the Stone." Beg. Sept. 28: "The Bostonians." #2—"Ghostbusters." #3—"The Karate Kid." #4—"The Woman in Red."

884. **RIDGEWOOD—ROSEBUD**— 670-9183. Program unavailable.

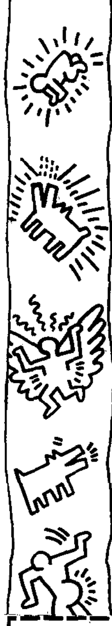
885. **RUTHERFORD-WILLIAMS CENTER**— 933-3700. #1—Thru Sept. 27: "Best Defense." #2—Thru Sept. 27: "Top Secret!"

886. **TEANECK-MOVIE CITY**— 836-3334. #1—Thru Sept. 27: "Indiana Jones and the Temple of Doom." #2—Thru Sept. 27: "Gremlins." #3—Thru Sept. 27: "Top Secret!" #4—"The Jigsaw Man."

887. **TENAFLY-BERGEN**— 567-0004. Thru Sept. 27: "L'Eté Meurtrier."

888. **WASHINGTON TOWNSHIP-CINEMA**— 666-2221. "All of Me."

889. **WESTWOOD-PASCACK**— 664-3200. "Tightrope."


ART On-The-Run

Keith Haring..."the hottest property in the international art world today"—*Newsweek*

Drawing on-the-run in white chalk on the black background of empty subway panels, Haring creates a dancing language of Radiant Babies, Barking Dogs, and Pulsing Pyramids. Keith Haring's works—shown in avant-garde galleries and museums from Soho to Los Angeles, from Amsterdam to Australia, and at the Whitney Museum in New York City—have won the hearts of both street kids and sophisticated collectors.

ART IN TRANSIT
Subway Drawings by Keith Haring
115 color photos by Tseng Kwong Chi
Introduction by Henry Geldzahler
Paperbound, $12.95,
now at your bookstore, or use coupon to order.

CROWN PUBLISHERS, INC., Dept. 534
34 Engelhard Avenue
Avenel, N.J. 07001

HARMONY BOOKS

Please send me ART IN TRANSIT. Enclosed is my check or money order for $12.95 plus $1.40 postage and handling charge. If I wish I may return the book within 10 days for full refund.

Name____________________
Address____________________
City____________________
State______________Zip______
N.Y. and N.J. residents, add sales tax

The Great Shape-up Markdown

Now through October 31st, we've reduced the price of a new annual membership by **$70.00**, and a new couples membership by **$100.00** per person.

Take advantage of our special offer and we'll throw in **2 additional months** of membership—**free!**

Call us today: 749-3500
752 West End Avenue (at 96th Street)

Paris
HEALTH CLUB

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE	
G:	General Audiences. All ages admitted
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★	New films recommended by *New York*'s critic.

★ **ALL OF ME**—(1hr. 33m., '84) Convoluted and sometimes even a little hard to follow, but still very funny. Edwina Cutwater (Lily Tomlin), wealthy sourpuss and invalid, schemes to attain immortality by having her soul transferred to the lovely body of a young blonde (Victoria Tennant) after she dies, but things go wrong and her soul winds up instead in the body of her attorney, Roger Cobb (Steve Martin). Edwina controls the right side of Roger's body, Roger the left side, a state of affairs which causes Martin to get pulled this way and that in the style of a violent schizophrenic of uncertain sexual identity. Martin could easily have fallen into the disastrous error of allowing Roger to look merely effeminate, but instead, imitating Lily Tomlin's gestures, he does delicate things with his hands, neck, and elbows that actually seem *female*. Richard Libertini, that invaluable aide to modern comedy, is also on hand as a befuddled Hindu swami. Directed unevenly, with a gagster's eye for the easy laugh, by Carl Reiner. PG. 16, 24, 33, 70, 83, 93, 100, 109, 113, 114, 118, 201, 206, 210, 212, 213, 236, 308, 401, 403, 407, 414, 420, 422, 428, 450, 512, 518, 528, 533, 536, 567, 571, 604, 616, 625, 628, 634, 640, 649, 653, 708, 710, 711, 714, 716, 717, 732, 744, 773, 778, 780, 781, 795, 800, 807, 817, 819, 821, 846, 857, 860, 862, 864, 876, 888

AMADEUS—(2hrs. 38m., '84) A mix of the charming and the trashy. Peter Shaffer has written the screen adaptation of his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Thomas Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—through the work of a bumbling, loutish boy. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in recreating the atmosphere of 18th century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy wears us down. How interesting is Salieri's envy? Shaffer keeps pounding away at it, and he turns Mozart into a new Jesus Christ who arrives on Earth only to be betrayed again. The last third of the movie grows more and more exploitative, until even Ken Russell might have said, "Enough!" With the lamentable Elizabeth Berridge as Mozart's practical-minded wife. Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. PG. 74, 85

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy (Rupert Everett) makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well written, deftly played. Dir. Marek Kanievska. PG. 62

BACHELOR PARTY—(1hr. 51m., '84) A young man's friends give him a pre-nuptial bash that he and his bride-to-be will never forget. With Tom Hanks, Adrian Zmed, William Tepper, Tawny Kitaen. Dir. Neal Israel. R. 32, 105, 109, 206, 401, 407, 418, 424, 448, 526, 536, 558, 653, 708, 714, 751, 789, 803, 813, 854, 878

BALLAD OF NARAYAMA, THE—(2hrs. 8m., '84) In Japanese, Eng. subtitles. In late-nineteenth-century Japan, a woman nearing the age of 70 embraces her fate according to the legend of Narayama, which holds that people at that age are to be left on a mountaintop to return to the gods. Winner of the Palme d'Or at the 1983 Cannes Film Festival. With Ken Ogata, Sumiko Sakamoto. Dir. Shohei Imamura. 16, 50

BIZET'S CARMEN—(2hrs. 32m., '84) In French, Eng. subtitles. A filmed version of Georges Bizet's opera. With Plácido Domingo, Julia Migenes-Johnson, Faith Esham and Ruggero Raimondi. Lorin Maazel conducts the Orchestre National de France and the Chorus and Children's Chorus of Radio-France. Choreography by Antonio Gades. Dir. Francesco Rosi. PG. 88

BODY ROCK—(1hr. 34m., '84) The leader of a group of break dancers and graffiti artists becomes a successful performer on his own and forgets his roots. With Lorenzo Lamas, Vicki Frederick, Ray Sharkey, Michelle Nicastro. Dir. Marcelo Epstein. PG-13. 33, 72, 97, 426, 519, 529, 541, 552, 554, 602, 651, 702, 711, 752, 755, 777, 790, 800, 827, 878

BONA—(1hr. 30m., '80) In Tagalog, Eng. subtitles. A melodrama set in the slums of Manila, in the Philippines, about a young woman who falls for a macho movie extra and would-be gigolo. With Nora Aunor and Philip Salvador. Dir. Lino Brocka. 2

BOSTONIANS, THE—(2hrs., '84) Henry James's masterly novel—one of the most brilliant American books—has been made into a tame and solemn movie by the inescapable trio of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (screenwriter). The wealthy feminist Olive Chancellor (Vanessa Redgrave), an example of Boston earnestness and refinement at its most life-denying, does battle with the romantic reactionary Southerner, Basil Ransom (Christopher Reeve). Both of them strive to dominate and possess Verena Tarrant (Madeleine Potter), a beautiful, vibrant young woman with an almost supernatural gift for public speaking. In the novel, James satirizes both sides, but the glittering malice that makes the book so entertaining is hardly present in the movie, and though the Back Bay and New York interiors are beautifully furnished and lighted, one grows weary. When the story moves to Cape Cod, the suffering of Olive, a repressed lesbian, gains in interest and pathos now that it has physical expression—Redgrave, who is marvelous, extends her magnificent arms and neck. Christopher Reeve, however, is too smooth and pleased with himself, and Madeleine Potter, coy and pert, is a disaster as Verena. With Nancy Marchand and Jessica Tandy. Cinematography by Walter Lassally. 14, 62, 303, 533, 562, 617, 625, 648, 709, 723, 792, 841, 852, 878, 883

BROTHER FROM ANOTHER PLANET, THE—(1hr. 50m., '84) Reviewed in this issue. 90

CAL—(1hr. 42m., '84) A Catholic teenager in Northern Ireland becomes caught up in events and circumstances over which he has little or no control. With Helen Mirren, John Lynch, Donal McCann, John Kavanagh, Ray McAnally. Music by Mark Knopfler. Dir. Pat O'Connor. R. 46

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. PG. 23, 76, 211, 407, 534, 535, 537, 700, 723, 748, 792, 795, 821, 858, 878

COUNTRY—(1hr. 48m., '84) A contemporary drama about the joys, struggles and tragedies of a farm family in the American heartland. With Jessica Lange, Sam Shepard, Levi Knebel, Wilford Brimley. Written by William Wittliff. Dir. Richard Pearce. PG. 71

DREAMSCAPE—(1hr. 38m., '84) A young man with psychic powers discovers a fantastic world of adventure when he learns how to enter other people's dreams. With Dennis Quaid, Kate Capshaw, Max Von Sydow, Christopher Plummer, Eddie Albert, David Patrick Kelly. Dir. Joseph Ruben. PG-13. 30, 54, 234, 407, 413, 519, 561, 566, 602, 660, 662, 666, 730, 754, 827, 878

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. 16, 88, 630

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. 16

EVIL THAT MEN DO, THE—(1hr. 30m., '84) A professional killer avenges the victims of torture in a Latin American nation. With Charles Bronson, Theresa Saldana, José Ferrer, Joseph Maher. Dir. J. Lee Thompson. R. 4, 20, 30, 58, 80, 100, 103, 109, 118, 202, 206, 210, 225, 237, 300, 307, 401, 403, 412, 420, 423, 427, 439, 501, 523, 531, 533, 540, 561, 566, 616, 621, 625, 627, 632, 635, 643, 651, 702, 705, 710, 715, 716, 733, 745, 777, 779, 784, 790, 794, 800, 806, 818, 825, 827, 846, 857, 861, 878

FAMILY GAME, THE—(1hr. 47m., '83) In Japanese, Eng. subtitles. A comedy about a concerned mother and father in contemporary Japan who hire a tutor for their young son in order to get him into the "right" public school. With Yusaku Matsuda, Juzo Itami, Saori Yuki, Ichirota Miyagawa. Dir. Yoshimitsu Morita. 86

★ **FIRST NAME: CARMEN**—(1hr. 25m., '84) In French, Eng. subtitles. In this modern retelling of the Carmen story, Jean-Luc Godard and his collaborator, screenwriter Anne-Marie Miéville, have captured the essence of erotic feverishness. The very young Dutch actress Maruschka Detmers, who has arrived at that time in her life when nothing but sex seems to be going on in her face, plays Carmen X, a girl with vague plans to rob banks and kidnap millionaires. In the middle of a heist, Carmen makes a bank guard, Joseph (Jacques Bonnaffé), into an accomplice, and he becomes her lover and patsy. Together they shack up in a seaside apartment belonging to an ill, out-of-it film director called Jean-Luc Godard (and played, in a muzzy trance, by Godard himself). Godard poses the lovers in silhouette, near the windows, and Raoul Coutard's cinematography is soft and shadowy; some of the most palpably sexual moments are merely long-held shots of the lovers standing near each other and not speaking. Meanwhile, the music—not Bizet, but Beethoven's string quartets—binds together the moods of languor and violent arousal. The movie isn't pornographic; there's no culmination, no release, just desire as obsession and doom, alternating with comical, bumbling scenes of violence. An odd, unsettling movie, fitfully very powerful. 86

4TH MAN, THE—(1hr. 44m., '84) In Dutch, Eng. subtitles. The Dutch director Paul Verhoeven has taken a juicy premise and mucked it up with pretentious religious imagery. The movie is about a writer of gothic thrillers who has an affair with a mysterious and beautiful woman because he wants to get close to the woman's regular lover, a man whose picture he sees in her bedroom. As the writer, Jeroen Krabbé is amusingly swinish; he has some of the ratlike intensity of Dirk Bogarde in his glory days, but more body and fewer manners. Renée Soutendijk is beautiful as the slightly androgynous blonde mystery lady, but she has an impossible role—she's a temptress, it turns out, who lures men to their death. The blasphemous Catholic imagery—spiders crawling across crucifixes, Christ turned into a naked young man, and so on—is probably intended to shock, but giggling is a more comfortable response. Intermittently, the movie can be enjoyed as fancy erotic trash, but only intermittently. 6, 657, 707

FULL MOON IN PARIS—(1hr. 42m., '84) In French, Eng. subtitles. Eric Rohmer comes a cropper. This latest film in his recent series "Comedies and Proverbs" is about a tiny, elegant young woman, Louise (Pascale Ogier) who lives with a burly man who adores her in the suburbs but longs for freedom and independence and an apartment of her own in Paris. "The people who love me," she complains, in her high, singsongy whine, "love me too much." Gosh, what a dilemma. As always, Rohmer's method is gravely ironic. Louise expounds her problems and desires, and when she acts she contradicts everything she has said. We can tell that Rohmer is going to pull the rug out from under her, but we may wonder if she's worth the effort. Petulant and trivially self-regarding, she seems to have nothing in her head but her confused ideas about "freedom" and "solitude," and Pascale Ogier, a member of the precious-little-bird school of French acting, croons her lines charmlessly. It's an inane movie, an inadvertent self-parody on Rohmer's part. Fabrice Luchini is briefly amusing as a Left Bank poseur who attaches himself to Louise and slavishly follows her around—the ideal friend for a narcissist. R. 86

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30 million, yet it's loose and silly with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. 35, 72, 92, 104, 118, 205, 223, 228, 231, 234, 303, 410, 412, 422, 426, 521, 523, 529, 531, 541, 550, 554, 567, 602, 617, 621, 625, 632, 658, 668, 702, 708, 714, 717, 721, 724, 745, 775, 783, 791, 794, 795, 806, 810, 827, 854, 873, 878, 882, 883

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. PG. 73

GREMLINS—(1hr. 45m., '84) Ghoulishly witty but finally empty-headed horror film. A generous, thoughtful daddy (Hoyt Axton) buys a Christmas present for his son—a harmless, furry little creature found in a Chinatown junk shop. But the son, Billy (Zach Galligan) and his family inadvertently shine lights in the creature's face, feed him after midnight, and get him wet (all forbidden), and so the cutesy-pie mutates, multiplies itself, and gives birth to a horde of scaly, clawed little monsters. Gleeful, mocking troublemakers, with the nonstop ingenious malice of little boys out of control, the creatures play funny, nasty tricks, nearly destroying the town. The town fights back, and the gremlins are ground, flung, dashed to death. This film, written by Chris Columbus, directed by Joe Dante, and produced and to some degree shaped by Steven Spielberg, is inventive and witty in a macabre way, but after a while one is worn out by the horror-film sadism, the grinding what-will-they-do-next unpleasantness. The movie is filled with references to other movies; it uses pop the way 19th-century novelists used classical learning. But so what? It's still a horror movie about little creatures. PG. 37, 97, 100, 111, 118, 225, 406, 413, 436, 442, 443, 447, 530, 541, 567, 609, 613, 643, 648, 731, 733, 801, 811, 842, 862, 864, 867, 879, 886

IMPULSE—(1hr. 31m., '84) The residents of a once-peaceful farming community are suddenly unable to restrain their most secret passions and urges, even when their behavior threatens the lives of loved ones. With Tim Matheson, Meg Tilly, Hume Cronyn. Dir. Graham Baker. R. 32, 54, 100, 234, 306, 407, 519, 561, 566, 602, 625, 662, 719, 728, 730, 754, 827, 878

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark*, Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virtually non-stop thrills is exhausting; you come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. PG. 31, 72, 201, 213, 231, 300, 410, 413, 416, 447, 519, 535, 548, 567, 612, 616, 635, 639, 640, 644, 645, 667, 710, 724, 735, 756, 825, 840, 848, 857, 878, 886

IRRECONCILABLE DIFFERENCES—(1hr. 52m., '84) A comedy about a ten-year-old California girl who sues her parents for divorce. With Ryan O'Neal, Shelley Long, Drew Barrymore. Dir. Charles Shyer. PG. 22, 32, 48, 83, 118, 201, 210, 225, 305, 412, 427, 517, 519, 523, 541, 558, 561, 567, 616, 625, 633, 648, 653, 700, 710, 714, 719, 727, 732, 747, 774, 782, 794, 800, 803, 811, 830, 867, 879

JOKE OF DESTINY, A—(1hr. 45m., '84) In Italian, Eng. subtitles. A comedy about contemporary Italy, in which a successful man, whose domestic life is falling apart, finds himself in the center of an international crisis. With Ugo Tognazzi, Piera Degli Esposti, Valeria Golino. Dir. Lina Wertmüller. PG. 55

KARATE KID, THE—(2hrs. 6m., '84) The everunblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. PG. 21, 38, 82, 93, 109, 118, 203, 211, 228, 305, 401, 403, 418, 439, 500, 529, 531, 541, 545, 552, 559, 567, 603, 616, 629, 645, 658, 660, 702, 705, 719, 745, 747, 777, 782, 806, 809, 822, 841, 868, 879, 883

LOVE STREAMS—(2hrs. 21m., '84) The actor-director John Cassavetes at his most feverish, soulful, and crazy. Cassavetes plays Robert, a Los Angeles writer of books about nightlife (i.e., sex), the kind of writer who spends hours with whores—making love to them, talking to them, gleaning their secret thoughts and opinions. Our first thought is that Robert is a bum, but that's not the way Cassavetes plays him. No, he gives Robert a full measure of existential torment—he's a suffering, mixed-up man who comes home from his nighttime jaunts drunk, torn, and bruised. In a second narrative line, Cassavetes gives us the story of Sarah (Gena Rowlands), Robert's mad sister, who loses the love of her husband and daughter but persists in loving them nonetheless. Love is Sarah's beacon, her calling, her strength, and the movie is about how men and women express love even in madness, violence, and mess. Working at the edge of laughter and tears, Cassavetes achieves emotional intensities that other directors can't touch. But how much more he would achieve if he trusted writers, if he shaped his scenes dramatically, if he gave up on the fallacy that "true to life" must mean repetitive and incoherent. PG-13. 97, 774, 782

OLD ENOUGH—(1hr. 31m., '84) Two girls of disparate backgrounds—a twelve-year-old wealthy Wasp (Sarah Boyd), and a fourteen-year-old working-class Italian (Rainbow Harvest)—fight their way through an uneasy summer friendship on the Lower East Side. The movie has some shrewd moments, but it doesn't amount to much. Dir. Marisa Silver. PG. 90

PLACES IN THE HEART—(1hr. 50m., '84) Reviewed in this issue. PG. 60

★ **PURPLE RAIN**—(1hr. 51m., '84) Prince, the tiny fop hero of Minneapolis rock 'n' roll, wears black breeches and stock ties hanging to his belly. He has full, curly hair, a thin, libidinous mustache, and plenty of liner around the eyes. He's easy to make fun of—no one this short should try to be sexy—until he begins to perform. This juicy, melodramatic movie, a mix of good and terrible, feels like a rock star's mixed-up confession and self-glorifying fantasy. Prince plays the Kid, who comes from a tragic home in which a black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, ungiving. He can only cut loose on stage, at a local rock club. The plot is banal, but that's not all there is to say about it. The off-stage scenes are no more than fragments in which a few generalized moods are developed, then extended and transformed in the numbers. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard in years. Along the way there are entertaining views of the Minneapolis rock scene, featuring Morris Day and his band, the Time. With Apollonia Kotero. Written by Albert Magnoli and William Blinn; dir. Magnoli. R. 9, 32, 57, 83, 92, 97, 103, 104, 118, 234, 237, 307, 411, 416, 422, 436, 451, 512, 530, 532, 533, 535, 541, 548, 562, 567, 574, 603, 609, 616, 639, 641, 644, 648, 660, 663, 666, 711, 714, 719, 728, 731, 777, 791, 807, 809, 822, 862, 879

RED DAWN—(1hr. 54m., '84) Banana-cake fantasy of Soviet-led invasion and occupation of America, set in a small Colorado town at the edge of the Rockies. As Cuban and Nicaraguan commandos march down innocent American streets, posters of Lenin go up everywhere, and *Alexander Nevsky* takes over the local movie house. Meanwhile, five or six boys led by an ex-high-school quarterback (Patrick Swayze) camp out in the mountains and turn themselves into a crack guerrilla unit. The writer-director John Milius has something special on his mind—a mystique of purity. The boys don't fight and die defending their families—that would be too routine. With its solemn blood rituals, its mystic brotherhood of the woods, *Red Dawn* offers a kind of native American fascism—the Deerslayer trading in his bear knife for a portable rocket, turning his woodcraft to guerrilla tactics. Indeed, Milius gets so absorbed in his woodlands Bund that he lets the narrative falter. The movie is a turgid love offering to the bumper-sticker warriors and new-breed militants of the far right. Kevin Reynolds worked on the script. PG-13. 38, 416, 451, 567, 616, 651, 719, 791, 874

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

★ **RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 61, 630

MOVIES

REVENGE OF THE NERDS—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Carradine, Anthony Edwards, Curtis Armstrong, Bernie Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. 32, 225, 304, 407, 411, 420, 528, 541, 617, 625, 663, 717, 727, 732, 747, 773, 781, 789, 795. 830. 878

RIGHT STUFF, THE—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. PG. 62

SOLDIER'S STORY, A—(1hr. 42m., '84) Reviewed in this issue. PG. 21, 44, 60, 303, 512

SWANN IN LOVE—(1hr. 50m., '84) In French, Eng. subtitles. Not exactly a fiasco but without doubt a waste of time. Director Volker Schlöndorff has made a movie of one section of the first volume of Marcel Proust's colossal novel, *Remembrance of Things Past.* The story couldn't be simpler: A certain Charles Swann (Jeremy Irons), a wealthy Parisian art-lover of the 1880s, is infatuated with a beautiful courtesan, Odette de Crécy (Ornella Muti), whose ample bosom he cannot stop nuzzling. He's wildly jealous, and he tries to possess her, but she lies to him about her past and present attachments; at the end of a long, confusing day, in which music and food are consumed, they wind up in bed, where Swann makes love to her from the rear. So Proust's amazing fabric of memory and desire, perversity and pleasure has been reduced to a conventional tale with a few odd touches left in for the knowing. The movie is neither an adequate adaptation of Proust nor a self-contained movie, yet it can be enjoyed for the clothes and furniture, the air of heavyweight swank, the turbid splendor. Jeremy Irons is stiff, but as the sinister and egocentric Baron de Charlus, Alain Delon is superbly insolent. Cinematography by Sven Nykvist. R. 56

★ **TIGHTROPE**—(1hr. 54m., '84) Clint Eastwood plays a cop again, but the character, Wes Block, is considerably more complex than Dirty Harry. Block, a New Orleans homicide detective, investigates sex killings during working hours and then goes home to his two small blonde daughters, whom he adores. A psychopathic killer begins strangling prostitutes and Wes goes to investigate. The hookers he meets are seductive—surprisingly seductive—and after agonizing a bit he gives in. But after he has sex with a girl, she gets killed, and he slowly begins to realize the murderer is taunting him—forcing him to confront his own compulsions. Wes is not meant to be a psychopath himself—just a vulnerable and disappointed man, a loving father with a dark side, a man capable of treating his daughters with great tenderness and also of handcuffing whores to a bed. In other words, Eastwood has made a rather startling descent from the mythical to the pathetically human, from avenger to victim. Now that we get to see what he's been holding in, his tight, masklike acting makes more sense. This intriguing thriller was written and directed by Eastwood protégé Richard Tuggle, whose work as director is less lurid and violent than Eastwood's. With Geneviève Bujold, tender and authoritative as always, as the head of a rape crisis center. R. 22, 36, 58, 78, 92, 118, 201, 206, 210, 234, 305, 402, 411, 420, 512, 517, 523, 541, 543, 554, 558, 561, 567, 616, 625, 633, 637, 641, 648, 655, 710, 719, 727, 732, 746, 775, 779, 793, 798, 806, 822, 830, 851, 867, 873, 878, 889

UNTIL SEPTEMBER—(1hr. 35m., '84) An American horticulturist in Paris for the month of August falls in love with a sophisticated French banker whose wife and mistress are away. With Karen Allen and Thierry Lhermitte. Dir. Richard Marquand. R. 14, 24, 72, 92, 105, 114, 118, 201, 205, 210, 212, 225, 306, 402, 414, 419, 428, 448, 518, 531, 543, 552, 557, 559, 567, 606, 616, 626, 632, 640, 649, 663, 664, 667, 701, 717, 722, 730, 745, 746, 774, 784, 793, 794, 803, 807, 819, 821, 825, 852, 863, 878, 880

UTU—(1hr. 44m., '84) A drama based on a true incident: In New Zealand in the 1870s, the British army massacres a loyal village of Maoris (the native inhabitants) and a group of Maori rebels decide to enact "utu," their word for honor, against the British. With Anzac Wallace, Wi Kuki Kaa, Bruno Lawrence, Kelly Johnson, Tim Elliott. Dir. Geoff Murphy. R. 71

WILD LIFE, THE—(1hr. 36m., '84) A comic look at young people's lives after they graduate from high school. With Christopher Penn, Lea Thompson, Ilan Mitchell-Smith, Jenny Wright, Eric Stoltz, Rick Moranis, Hart Bochner, Randy Quaid. Written by Cameron Crowe. Dir. Art Linson. R. 32, 80, 201, 203, 210, 237, 305, 407, 428, 512, 526, 533, 536, 541, 629, 663, 708, 710, 714, 758, 801, 825, 828, 846, 857, 864, 875

WINDY CITY—(1hr. 45m., '84) A comic look at a group of friends who have grown up together in Chicago and now must face life as adults. With John Shea, Kate Capshaw, Josh Mostel. Dir. Armyan Bernstein. R. 70

WOMAN IN RED, THE—(1hr. 27m., '84) Gene Wilder, as no one's romantic fantasy but his own, runs after a gorgeous, haughty model (Kelly Le Brock) and falls on his face. It's another of those films in which the adulterer is as adorable as a poodle puppy, and about as articulate. Based on the 1977 French farce *Pardon Mon Affaire.* Dir. Wilder. PG-13. 14, 24, 32, 48, 97, 114, 118, 202, 203, 210, 223, 236, 303, 407, 408, 410, 413, 422, 426, 447, 450, 500, 529, 531, 545, 550, 554, 567, 603, 616, 632, 635, 658, 664, 708, 709, 714, 721, 722, 732, 735, 745, 774, 782, 796, 800, 807, 828, 830, 849, 858, 862, 878, 883

Revivals

BEYOND THE VALLEY OF THE DOLLS—(1hr. 49m., '70) It has nothing to do with *Valley of the Dolls.* Chicago *Sun-Times* film critic Roger Ebert set out to write a camp/trash outrage, incorporating every absurdity, cliché, and bit of nonsense he could think of. The whole thing was whipped up into a wild storm of sex and violence by master *schlockmeister* Russ Meyer. It's fitfully entertaining . . . very late at night. Starring several of Russ Meyer's silicone wonders. 5

BOB LE FLAMBEUR—(1hr. 40m., '55) In French, Eng. subtitles. A great film, perhaps the most perfectly controlled and witty work in the career of Jean-Pierre Melville, master formalist of the gangster film. His hero, Bob (Roger Duchesne), a silver-haired gambler, a man of superb judgment and taste, passes like a prince from one card game to another for a few hours before retiring at dawn. Bob is eventually drawn back into the criminal life he has forsworn—he makes a raid on the casino at Deauville—but the movie is essentially a celebration of personal style and a poem about lowlife Paris from midnight to dawn. 47

BOMBSHELL—(1hr. 31m., '33) Jean Harlow plays a sweet, innocent, platinum blonde movie star, beset with such ghastly problems as a manic press agent (Lee Tracy), a brother who keeps bringing home girlfriends he's picked up in Tijuana, an enormous, slow-moving maid (Louise Beavers) who makes raids on her lingerie, and several large dogs who disobey her. She finds a brief respite with romantic Franchot Tone, who looks into her eyes and tells her, "I want to run barefoot through your hair." A marvelous, vulgar, squalling farce that vibrates with energy. Dir. Victor Fleming. 10

CASABLANCA—(1hr. 42m., '42) Ronald Reagan and Ann Sheridan were originally signed to star in this screen adaptation of an unproduced play, *Everybody Comes to Rick's,* but somewhere along the line they were replaced by Humphrey Bogart and Ingrid Bergman. Warner Brothers regulars Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings (his piano playing was reputedly dubbed, as he couldn't play a note). Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Ilsa stick with Rick or leave with Laszlo? 13

CAT PEOPLE (1982)—(1hr. 57m.) Paul Schrader's luridly literal-minded, humorless sex-horror fantasia. Nastassia Kinski stars as a nice young girl whose ancestors mated with black leopards, and Malcolm McDowell is her creepy brother. They are the cat people: If anyone but their own kind sexually arouses them they turn into leopards and must kill someone before returning to human form. The movie might have been exciting if it had developed some visual poetry and urgency, but mainly it's sluggish and heavy-spirited with periodic scare scenes thrown in to liven things up. With John Heard. 95

CHINATOWN—(2hrs. 11m., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest while maintaining convincing period atmosphere. Jack Nicholson plays a salacious divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. 96

42ND STREET—(1hr. 29m., '33) The basic Cinderella theater story, wherein Warner Baxter tells Ruby Keeler, "You're going out a chorus girl, but you're coming back a *star.*" One of choreographer Busby Berkeley's classics, *42nd Street* turned around the fortunes of the Hollywood musical and there isn't a moment that doesn't show why. Dir. Lloyd Bacon. 89

GLORIA—(2hrs. 1m., '80) John Cassavetes abandons his usual style of anguished sensitivity for guns and subway chases, and the change is a success. Gena Rowlands plays a retired gun moll living on her savings who gets stuck with a pesty six-year-old Puerto Rican boy (John Adames). The Mob wants the kid dead, and she decides to protect him, leading the hoods on a merry chase. Cassavetes brings his own highly idiosyncratic melancholy to this portrait of New York's mustier regions. 47

IN THE REALM OF THE SENSES—(1hr. 55m., '76) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the ridiculous. 2

IT HAPPENED ONE NIGHT—(1hr. 45m., 34) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. 39

LAWRENCE OF ARABIA—(3hrs. 41m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes as T. E. Lawrence, English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. 45

METROPOLIS—(2hrs. '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway, silent-film titles have been retranslated and changed into subtitles; the images have been re-tinted and the film has been rescored with music by Adam Ant, Bonnie Tyler, and others. 51

ONCE UPON A TIME IN THE WEST—(2hrs. 45m., '69) The uncut version—twenty-two minutes were removed soon after the film's initial release—of Sergio Leone's epic spaghetti Western about the coming of the railroad to the American frontier. With Henry Fonda, Jason Robards, Claudia Cardinale, Charles Bronson, Woody Strode, Jack Elam. Music by Ennio Morricone. 2

SPETTERS—(1hr. 49m., '80) In Dutch, Eng. subtitles. This Dutch exploitation movie feels like an American biker picture from the mid-sixties filtered through foreign sensibilities. It's better-made, and it has more sex, but it's still junk. Three young men in a town outside Rotterdam try to be motorcycle champs, and they all sleep with the same girl, played by Renée Soutendijk. Dir. Paul Verhoeven. 6

SUNSET BOULEVARD—(1hr. 50m., '50) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim and Nancy Olson. Dir. Billy Wilder. 89

SUPERVIXENS—(1hr. 46m., '75) Russ Meyer seems to have learned about sophomoric humor and tries to use it to defuse his extraordinary nastiness. We get cheap jokes as an overlay for the most nauseating brutality, like the slow, sadistic murder of a woman shown in gleeful detail. 5

THAT NIGHT IN RIO—(1hr. 30m., '41) Madness rampant, with Alice Faye, Don Ameche in two roles, and Carmen Miranda in what seems like about 116. More tedious than funny—the sluggish pacing and lack of style don't help—but some camp humor, as in Ameche trying to be suave while singing something called "Chica Chica Boom Chic." Dir. Irving Cummings. 10

THEATER

Many Broadway theaters will accept ticket orders on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, No. 2 World Trade Center (354-5800), & in Brooklyn at Fulton Mall Theatre Center (625-5015).

Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Previews and Openings

Monday, September 24

QUILTERS—A musical by Molly Newman and Barbara Damashek tells of the American pioneer women whose vivid quilted patterns told their own stories. With Lenka Peterson, Marjorie Berman, Lynn Lobban, Jennifer Parsons, Evalyn Baron, Rosemary McNamara, and Alma Cuervo. Previews now prior to a 9/25 opening. Tues.-Fri. at 8, Sat. at 2 & 8, Wed. at 2, Sun. at 3; $25-$27.50. **Jack Lawrence,** 359 W. 48th (307-5452). 2 hrs. All major credit cards.

Wednesday, October 3

KIPLING—Alec McCowen in the one-man show which dramatizes the life of Rudyard Kipling and draws extensively from his body of work. The play was written by Brian Clark and directed by Patrick Garland. Previews begin 10/3 prior to a 10/10 opening; thru 11/11. Tues.-Sat. at 8, Sun. at 3; $25-$30. **Royale,** 242 W. 45th (239-6200). 2 hrs. All major credit cards.

MA RAINEY'S BLACK BOTTOM—August Wilson's play about Gertrude "Ma" Rainey, an early blues singer and her quartet of backup musicians. Action takes place during a recording session in the late '20s; directed by Lloyd Richards. With Theresa Merritt, Charles Dutton, John Carpenter, Sharon Mitchell, Scott Davenport-Richards. Previews start 10/3 prior to a 10/11 opening. **Cort,** 138 W. 48th (239-6200). 2 hrs., 10 mins. All major credit cards.

Now Playing

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Marissa Chibas, Barbara Tarbuck, Patrick Breen, Royana Black. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 mins. Major credit cards. ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards. **IRLS**

CATS—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich, and Louis Zorich return in the revival of the Arthur Miller play; directed by Michael Rudman. With Stephen Lang, Bruce Kirby, David Chandler, Jon Polito, Linda Kozlowski, Tim Signorelli, Kathy Rossetter, Karen Needle, Anne McIntosh, and Michael Quinlan. Tues., Thurs., & Fri. at 8; Wed. & Sat. at 2, Sun. at 3; all performances $25-$42.50; thru 10/21. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins. All major credit cards.

DESIGN FOR LIVING—George C. Scott directs Anne Swift, Raul Julia, and Frank Converse in a revival of the 1933 Noel Coward comedy about a *ménage à trois,* featuring Helena Carroll, Lisa Kirk, Cecilia Hart, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all tickets $30, exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early '60s and running thru the early '70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Howard Witt, Lane Smith, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards. **IRLS**

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Ron Silver, Jerry Stiller, and Sigourney Weaver. The production's a wonder, the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore Theater,** 243 W. 47th (239-6200). **IRLS**

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ● **IRLS**

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2; $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—John Vickery and Caroline Lagerfelt co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Anthony Fusco. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 40 mins. Credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, mats. Sat. & Wed. at 2, Sun. at 3; $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. **IRLS**

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Barbara Montgomery, and Martine Allard, head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 40 mins. All major credit cards. **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Donald Corren and Sam Freed; Philip Astor and Peter Ratray do the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Jeffrey Rogers, Diane Tarleton, Susan Edwards, and Christopher Gartin complete the cast; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

Off Broadway

AFTER THE FALL—Frank Langella and Dianne Wiest star in a revival of Arthur Miller's play about a man's quest for some key to join together the disparate elements in his life; directed by John Tillinger. With Henderson Forsythe, Delphi Harrington, Tresa Hughes, Rose Arrick, Mary Joan Negro, William Cain, Lisa Dunsheath, Benjamin Hendrickson, Salem Ludwig, and Laurie Kennedy. Previews now prior to a 10/4 opening. Previewing Mon.-Sat. at 8, Sat. & Wed. at 2; after opening, Tues.-Sat. at 8, Sat., Sun., & Wed. at 2. **Playhouse 91,** 316 E. 91st (831-2000).

ALL STRANGE AWAY—Robert Langdon-Lloyd stars in Samuel Beckett's comedy about a man trapped inside a mirrored glass cube, who may be the last man on Earth in his final hours; directed by Gerald Thomas. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $14-$16. **Samuel Beckett,** 410 W. 42nd (594-2826).

A . . . MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary Murray, Randy Graff, Vanessa Bell, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $19-$25. **Top of the Gate,** 160 Bleecker St. (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Wed.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3 & 7; $15-$22. **Lamb's Theatre,** 130 W. 44th (997-1780).

THE BALLAD OF SOAPY SMITH—Michael Weller's saga about the rise and fall of the legendary con-man, Soapy, during the Klondike gold rush; directed by Robert Egan. The cast of 31 is headed by Denis Arndt who plays the title role. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; from 10/9. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

BALM IN GILEAD—Lanford Wilson's play presents a witty portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen, Glenne Headly, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. The playwright shows a true understanding of minutely diverse lives. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $22.50-$25. **Minetta Lane Theater,** 18-22 Minetta Lane (420-8000).

THE RAINBOW ROOM
ABOVE ALL
65 floors atop Rockefeller Center.
Dine, dance and romance amid
elegant art deco surroundings and
spectacular views of the city.
Pre-theatre a la carte and after
theatre menus.
The Rainbow Room 30 Rockefeller Plaza.
New York City. Res: 757-9090

And at The Rainbow Grill, "Legs!" Peter Jackson's flamboyant, flippant musical revue. Res: 757-8970.

THE BEST RIBS IN TOWN
"Best tasting Barbeque Sauce in town, and the Beef Ribs are delicious."
Mimi Sheraton, N.Y. Times.
★★ Marion Burros
N.Y. TIMES
FEB. 1984
Lunch, Brunch, & Dinner. Private Parties from 10 to 50 people.
TENNESSEE MOUNTAIN
143 SPRING ST. (CORNER WOOSTER)
Reservations recommended. 431-3993

New York's only duplex penthouse restaurant/greenhouse lounge with a spectacular view of the Hudson.
If good eating . . . good living is your passion join us.
LA GRANDE CORNICHE
Dinner 6-11:30 PM Brunch 12:00-4:00 PM Sun.
Supper/Cabaret Entertainment 11:30 PM-2:00 AM
180 CHRISTOPHER STREET • (212) 206-0727
TAXI SUMMONED UPON REQUEST

THE GREAT
FRENCH RESTAURANT
ON THE RIGHT BANK
(OF THE HUDSON) Les Élites
Two Executive Drive
Fort Lee, New Jersey
Lunch and Dinner—
Monday-Saturday (201) 585-9400

TONINO
RISTORANTE
ITALIANO
at the CRYSTAL PAVILION
805 3rd Ave., N.Y.C.
Corner of 50th St.
PIANO BAR NITELY
Tel. 212-308-2280

Cuisine de Saigon
AUTHENTIC VIETNAMESE RESTAURANT
Cocktail Lounge
Dinner Served 5 to 11:30 • Closed Monday
154 West 13th Street
Between 6th & 7th Ave.
Telephone (212)255-6003

THEATER

THE BEAUTIFUL LADY—Revue with music by Elizabeth Swados and lyrics by Paul Schmidt, translated from the writings of pre-revolutionary Russian poets; directed by Ms Swados. From 10/2. **City Stage Theatre,** 136 E. 13th St. (677-4210).

BLUE WINDOW—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven—Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua—gives precise, polished performances. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 2 & 4:30; $15. A Production Company presentation. **Theater Guinevere,** 15 W. 28th (686-1470).

THE COUNTRY GIRL—A revival of the play by Clifford Odets, about backstage life circa 1950, with Hal Holbrook, Christine Lahti, and Jeffrey DeMunn in leading roles; directed by Richard Thomsen; with Jennifer Joyce, Gus Kaikkonen, Marc Umile, Victor Raider-Wexler, and Richard Zobler. Tues.-Sat. at 8, Wed. & Sun. at 3, Sat. at 2; $20-$25; 10/11-12/23. **Chelsea Playhouse,** 519 W. 23rd (243-0397).

ELVIS MANIA—Johnny Seaton plays tribute to "The King" by performing many of his biggest hits in this two-hour musical; staged by Leslie Irons; backed by a 5-man combo. Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11:30; Wed. at 2:30; Sun. at 7; $17.50-$20. **Off-on-Broadway Theatre,** 1599 Broadway (582-0884).

ENDGAME—This is the silver anniversary production of Samuel Beckett's study of human dependency. Alvin Epstein, who co-starred in the U.S. premiere of the classic 25 years ago, directs and co-stars with Peter Evans, Alice Drummond, and James Greene. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7:30; $22-$24. **Cherry Lane,** 38 Commerce St. (989-2020).

ENTER A FREE MAN—Jerome Kilty, Helen Stenborg, and Deanna Deignan in a revival of Tom Stoppard's 1968 comedy about a man who invents useless gadgets, and intends to make his living by them; directed by Dean Button. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Perry St. Theater,** 31 Perry St. (944-9300).

THE FANTASTICKS—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

FROZEN ROSES—A serious musical comedy, written and directed by August Armstrong, with music and lyrics by Mark Stewart, explores relationships between men and women; with Joe Baer and Virginia Ferri. Tues.-Sat. at 8, Sun. at 3; $12.50-$15. **Colonnades,** 428 Lafayette St. (869-2922).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez; with Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Cristine Rose, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

LESTER SIMS RETIRES TOMORROW—William Curtis's drama about a college professor facing mandatory retirement and the woman who offers him support. With George Murdock and Jennifer Rhodes; directed by Louis Erdmann. Wed.-Sat. at 8; Sat. at 2; Sun. at 3 & 7:30; $15. **The Cubiculo,** 414 W. 51st (265-2138).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

MR. JOYCE IS LEAVING PARIS—Tom Gallacher's play about the author as a struggling young man and a successful older man; directed by Jordan Deitcher. Wed.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $15 & $17.50. **Harold Clurman,** 412 W. 42nd (594-2370).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a '50s nightclub singer, her rise, her fall, her lust." With Stephen Berger, Eileen Fulton, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10; Sun. at 7:30; $17.50-$22.50. **Ballroom,** 253 W. 28th (594-0326).

PACIFIC OVERTURES—Revival of the play, with music and lyrics by Stephen Sondheim and book by John Weidman, which chronicles the arrival of Commodore Perry in Japan in 1853; directed by Fran Soeder. Tues.-Sat. at 8, Wed. at 2, Sat. & Sun. at 3; $27.50-$30; from 10/12. **Promenade,** 2162 Bdway at 76th (239-6200).

THE POKER SESSION—Keith McDermott stars in a revival of Hugh Leonard's play; directed by Albert Harris. Story deals with a man's first night home from a mental institution. Tues.-Sat. at 8, Sun. at 7; $16; from 10/9. **Theatre Off Park,** 28 E. 35th (679-6283).

SHADES OF HARLEM—Re-creation of an evening at the Cotton Club of the '20s, in the style of the period, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes jitterbug, cakewalk, and tap. Mical Whitaker directs; in the cast are Ty Stephens, Branice McKenzie, Jeree Palmer, Ludie Jones, and Sheila Barker. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50 to $22.50. **Village Gate,** Thompson & Bleecker (475-5120).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$22. **Theatre Four,** 424 W. 55th (246-8545).

THROUGH THE LEAVES—The Mabou Mines production of Franz Xavier Kroetz's play, about a brutal relationship between a woman butcher and her construction-worker lover, starring Ruth Maleczech and Frederick Neumann; directed by JoAnne Akalaitis. Tues.-Sun. at 8, Sat. & Sun. at 3; $14; 10/2-28. **Public/Other Stage,** 425 Lafayette St. (598-7150).

VIVA VITTORIO!—Vittorio Gassman, in a one-man show, does excerpts from Chekhov, Shakespeare, Kafka's *Report to an Academy,* Dumas's *Kean,* (in English), and Pirandello's *The Man With the Flower in His Mouth,* (in Italian). Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $22.50-$27.50; thru 9/30. **Promenade,** Bdway & 76th (580-1313).

ZELDA—William Luce's new play based on Zelda Fitzgerald's own writings, with Olga Bellin in the title role; directed by Paul Roebling. Previewing 10/1-20; $11; opens 10/23; Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $22. **American Place Theatre,** 111 W. 46th (869-4731).

Theater Companies

AMERICAN JEWISH THEATRE—Ernest Joselovitz's *Jesse's Land,* directed by Jeffrey Martin, is set in rural Connecticut and depicts a property struggle between a wealthy immigrant and his ambitious daughter-in-law. Tues., Wed., Thurs. & Sat. at 8; Sun. at 2 & 7; thru 11/15. **92nd St. Y,** 1395 Lexington Ave. (427-6000).

AMERICAN SHAKESPEARE REPERTORY—*Macbeth,* 9/29, in repertory with *Two Gentlemen of Verona,* 9/27, 30, and *Richard III,* 9/28. Thurs.-Sat. at 8, Sun. at 3; $7.50. **Theater 22,** 54 W. 22nd (279-9321).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—*Love's Labour's Lost,* one of Shakespeare's earliest (and funniest) comedies, opens the new season; directed by Toby Robertson. With Michael Ayr, Kelly Connell, Amy Epstein, Trish Hawkins, Ken Kliban, Erie Schiff, Ben Lemon. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $22.50-$25; 10/2-11/11. **Theater,** 99 Seventh Ave. So. (924-7100).

EQUITY LIBRARY THEATRE—The company opens its 42nd season with a revival of Bernard Slade's *Tribute,* with Caroline Aaron, Cynthia Babak, Dolores Kenan, Charles Major, Matthew Lewis, Mark Rogers, and Nancy Youngblut; directed by William Hopkins. 9/27-10/14. **ELT Theatre,** 103rd & Riverside (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

JAN HUS THEATER COMPANY—*Godspell,* directed by Michael Taubenslag. 9/30 at 7, 10/1 & 2 at 8, 10/7 at 7, 10/8 & 9 at 8. 10/14-16 at 8; $6. **Playhouse,** 351 E. 74th (288-6743).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Theatre in the Time of Nero and Seneca* (translation by Alma Law). Nero confronts his tutor in a deadly play within a play; directed by Eve Adamson; with Craig Smith and Harris Berlinksy. A world premiere from the Soviet Union. From 9/30, it will play in repertory with Shakespeare's *Cymbeline.* Thurs.-Sat. at 8, Sun. at 3; $10. **Theater,** 330 Bowery (677-0060).

LAKOTA THEATRE COMPANY—*Voices in the Dark,* a compilation of Anton Chekhov's letters and scenes from some of his better known plays; directed by Alan Baker. 10/12, 13, 18, 19, 20, 25, 26, 27 at 8; 10/14, 21 & 28 at 3; $6. **Clyde Vinson,** 612-616 8th Ave. (944-1175).

LA MAMA E.T.C.—Esteban Fernandez Sanchez's *La Mulata,* an experimental epic of pre-Castro Cuba; directed by T. Riccio. Wed.-Sun. at 7:30; $8; thru 9/30. 10/3-28, John Jesurun's *Red House* features a mixed-media event—rock 'n' roll, film projections, video elements, and all shimmering with the color red; $8. **La Mama,** 74A E. 4th St. (475-7710). Benvenuto Festival: 9/26-10/7, Krypton's *Aeneid,* from Florence; 10/10-21, La Gaia Scienza's *Torn Hearts,* from Rome. **La Mama Annex,** 66 E. 4th St. (475-7710).

POLISH THEATRE INSTITUTE—Tamara Karren's *Who Was This Man,* about the Polish-Jewish man of letters Janusz Korczak; 10/2 & 9 at 8, 10/8 at 3 & 8. Slawomir Mrozek's *Alpha,* which details the imprisonment of a national leader; 10/3-5, 10-12 at 8; 10/6 & 13 at 3 & 8; 10/7 & 14 at 3; $8. **La Mama, 74A** E. 4th St. (254-6407).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Frederico Garcia Lorca's *Bodas de Sangre; Habana Sings!,* Cuban music. In Spanish in repertory; $8-$10; thru October. Phone theater for dates. **Gramercy Arts,** 138 E. 27 (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Mystery of Irma Vep,* a penny-dreadful, two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed., Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; thru 9/30; $12. From 10/2, $15-$18. One Sheridan Square (691-2271).

ROYAL COURT REP—Phyllis Craig's *Murder Without Guilt,* Thurs., Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. & Tues. at 8; *Murder One,* Wed. & Thurs. at 8; $7. **Theater,** 301 W. 55th (997-9582).

THE 13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx,* directed by Ryker O'-Hara, about two street punks caught up in their own terrorizing; *Line,* directed by Chris Bacher, about man's desire to be first. Seth Bornstein's *Hanging On,* directed by Edward Medina. Call theater for times. **Theater,** 50 W. 13th St. (675-6677).

WESTBETH THEATRE CENTER—Federico Garcia Lorca's *The Love of Don Perlimplin and Belisa in the Garden,* and Giovanni Verga's *Cavalleria Rusticana.* The theme of both is sexual love transgressed. Mon.-Sun. at 8; 10/1-7; $7. **Westbeth,** 151 Bank St. (691-2272).

WEST SIDE REPERTORY—Oscar Wilde's *An Ideal Husband,* directed by Andres Castro. Fri.-Sun. at 8, Sun. also at 3; $7; thru 10/14. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BEDPAN—Matthew Paris's bedroom farce, directed by Lennart Vretholm; with Cathy Carlton, Barbara Costigan, William Jones, Ruth Lawyer, and Lennart Vretholm. 9/27-29, 10/4-6, 11-13 at 8; $6. **Playhouse 51,** 51 W. 19th (675-8013).

CAST ME DOWN—J. Howard Holland's play takes place between 1881 and 1901 on the campus of Tuskegee Institute in Alabama and describes Booker T. Washington and his role in the black political struggle of the period; directed by Meachie Jones. With Charles Dumas, Willie Carpenter, and Emmet Scott. Thurs.-Sat. at 7:30, Sat. & Sun. at 3; $7, $5; thru 10/14. **Aaron Davis Hall,** 134th & Convent Ave. (690-6900).

CRADLE SONG—A new musical by Jan Mullaney and Mary B. Phillips, about a Manhattan couple who fight to save their marriage; directed by Stephen Schwartz. Thurs.-Tues. at 8; $8; thru 10/2. **Musical Theatre Works,** 133 Second Ave. (677-0040).

DESIGN—Max Navarre's comedy about two neurotic roommates and the woman they both love; directed by Jordan Roberts. With Cathy Hill, Michael O'Naul, Emile Jean Trimble. Tues.-Fri. at 8:30; thru 10/5. **C.A.S.H.,** 10 E. 18th (924-7882).

DOUBLE BILL—Fred Fondren's *Dog With No Front Paws* and Douglas Mendini's *Arizona Cowboys;* both explore an approach-avoidance attraction between men; both directed by Fred Fondren. Thurs. at 8, Fri. & Sat. at 10; $8; thru 10/20. **Prometheus,** 239 Fifth St. (477-8689).

FRANNY THE QUEEN OF PROVINCETOWN—John Preston's story, starring A. L. Franklin, about Franny, who "even in full leather would still look like a queen"; directed by H. Richardson Michaels. Thurs.-Sun. at 8:30, Sat. at 7 & 10; $10. **Shandol Theater,** 137 W. 22nd (279-4200).

THE FLATS—Ray Dobbins's play set in a steel mill town in the '50s; directed by Jon Stolzberg. 9/27-30, 10/4-7 at 8; $4. **Theatre for the New City,** 162 2nd Ave. (254-1109).

A HATFUL OF RAIN—Revival of the Michael Gazzo play, presented by None of the Above Repertory. 9/24-25, 30, 10/1, 2, at 8; 9/30 at 2; $8. **Sargent Theater,** 314 W. 54th (666-8417).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m. & 8; Sun. at 2 & 5; $10-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

NATURAL CAUSES—Lilian Lieblich's play about two friends who discover an alternative to their bankrupt marriages; directed by Rosemary Hopkins; with Judy Cole, Maria Robb, Karl Schroeder, Gerald Simon, and Pat Squire. Thurs.-Sat. at 7:30, Sun. at 4; $8; 9/27-10/14. **18th St. Playhouse,** 145 W. 18th (242-9249).

THE NEW YORKERS—Music and lyrics by Cole Porter, book by Herbert Fields, directed by Barbara Vann. Wed. & Thurs. at 8, Fri. & Sat. at 8:30, Sun. at 3:30; $6-$10; thru 10/7. **Medicine Show,** 6 W. 18th St. (255-4991).

ONE NIGHT STAND—Bruce Kane's comedy shows what happens when the right people meet at the wrong time and the wrong place; directed by Jeffrey Farber; starring Michael Gnat and Molly Kohler-Pei. Wed.-Sat. at 8, Sat. at 2 & Sun. at 3.; $8; 10/3-21. **Raft,** 432 W. 42nd (678-7238).

OUTSIDE SKELETON—Doug Grissom's play about a family reunion in Skeleton City, Ga.; directed by Ralph Lane Weeks. 9/26-29, 10/1-6 at 8; 9/29 & 10/6 at 3; $6. **INTAR,** 420 W. 42nd (279-4200).

A PERFECT DIAMOND—A new baseball comedy by Don Rifkin, directed by Philip Giberson; presented by the Actors' Producing Company. Tues.-Sat. at 8, Sun. at 5; $8. **TOMI,** 23 W. 73rd (246-8484).

REHEARSAL FOR MURDER—Comedy, written and directed by John Patrick Hart, about a playwright-producer blackmailed into hiring four dreadful actors for his Broadway comeback. Wed.-Sat. at 8, $8; thru 9/29. **Village Performers,** 98A Third Ave. (505-6601).

THE RIGHT DECISION—Eliza Wyatt's play about a defense lawyer and a dancer, both recovering from a car accident; directed by Tony Alicata. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 9/30. **18th St. Theater,** 145 W. 18th (279-4200).

SHEPSEL AN' THE BARRACUDA—William Zacchi's play about the meeting of two former friends in an East Harlem pool hall; directed by Frank Calo; with Eric Austin and Dayton Calli. Wed.-Sat. at 8; $6; thru 10/6. **Sargent Theater,** 314 W. 54th (279-4200).

A STEP OUT OF LINE—Enid Rudd's comedy dealing with contemporary problems of marriage and divorce; directed by Joan Vail Thorne; with Ralph Bell, Michael Tolan, and Patricia Roe. 9/27, 28, 29, 30; 10/2-7; $6. **Apple Corps Theater,** 336 W. 20th St. (929-2955).

THE SUNSHINE BOYS—Revival of the Neil Simon comedy, directed by Anthony Palladino and Bernard Tato, assisted by Dance Theater Workshop. Sun.-Wed. at 7:30; $6; thru 9/26. **18th St. Playhouse,** 145 W. 18th (869-3478).

TENDER OFFER—George Rattner's comedy about a man and woman caught up in the wheelings and dealings of international business; directed by Gordon Edelstein. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; thru 9/30. **Riverwest,** 155 Bank St. (243-0259).

TRESPASSES—An autobiographical account of the abused childhood of playwright Barbara Santee; directed by Don Signore. Fri., Sat., Mon. & Tues. at 8, Sun. at 7; $6; thru 9/30. **TOMI,** 23 W. 73 (678-7239).

TRIFLES BY SHAW—Three comedic playlets (*How He Lied to Her Husband, The Dark Lady of the Sonnets,* and *Overruled*) by GBS; directed by Harold Baldridge. Wed.-Sat. at 8, Sun. at 2; $8; thru 10/12. **Neighborhood Group,** 420 W. 42nd (244-0486).

YOU NEVER CAN TELL—Revival of the George Bernard Shaw comedy about a feminist who has raised her children according to her own enlightened principles, and the conflicts which ensue. Directed by Neal Weaver; Jean Gennis heads the cast, with Ronald Willoughby as her long-suffering husband. Wed.-Sat. at 8, Sun. at 3; $8; thru 9/30. **Alvina Krause,** 306 W. 38th, 4th floor (564-3293).

THE WHITE CROW—Murray Teigh Bloom's turn-of-the-century drama revolves around the philosopher William James, a young medium, and an investigator sent to check her powers; directed by Kenneth McGregor. Thurs.-Sat. at 8, Sun. at 3; $6; 9/27-10/21. **Actors Outlet,** 120 W. 28th (279-4200).

NEW YORK TICKET SERVICE
For information re theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

Don't Miss
The One Show
You'll Remember
The Rest Of Your Life!

U.S. and World
Ballroom
Dance Championships

$75,000 in Prizes

Felt Forum
Madison Square Garden

October 6 and 7
Matinee 1:30—Evening 8:00

TICKET WORLD (212) 888-9000
Madison Square Garden (212) 564-4400
For Information Call (212) 206-4090

bouillabaisse!

la colombe d'or
134 east 26th street, nyc 689-0666

S.O.B.'S
Authentic BRAZILIAN Cuisine
Samba Dancing
204 Varick St.• 243-4940

Since 1920
Ye Waverly Inn
16 Bank Street • Tel. 929-4377
"OUR CHICKEN POT PIE
IS THE BEST"

EL CHARRO
4 Charles St. In Greenwich Village
Open 7 Days CH 2-9547
LUNCH • DINNER • COCKTAILS
LUNCHEON PARTIES • CREDIT CARDS
"THE FOODS OF SPAIN & MEXICO ARE MANY — DISCOVER THE VERY BEST."

Ruggero's
In the heart of Little Italy
Strolling Guitar
Italian-Continental Cuisine
194 Grand St., N.Y., N.Y.
925-1340 Valet Parking

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HELEN ADAMS—Pastel drawings and paintings of Harvard College, thru 11/3. Childs, 956 Madison (772-6606).

CAROL ANTHONY—A survey of earlier figurative sculpture, 9/25-10/20. Davidson, 43 E. 78th (734-6702).

WALTER DARBY BANNARD—Large-scale paintings with color applied in a wave-like motion, thru 9/29. Knoedler, 19 E. 70th (794-0574).

TONY BERLANT—Found metal collages on plywood, some incorporating drawings, thru 10/20. Fourcade, 36 E. 75th (535-3980).

ROSEMARY BOTHWELL—Pastel drawings of beaches and towns in Connecticut and Pennsylvania, thru 10/20. Adler, 21 E. 67th (249-2450).

FANNY BRENNAN—Surrealistic paintings, postcard-size and smaller, thru 9/29. Coe Kerr, 49 E. 82nd (628-1340).

LAMAR BRIGGS—Monotypes, thru 10/12. De Rempich, 16 E. 79th (772-6855).

CARMEN CICERO—Expressionistic, figurative paintings, and drawings, thru 10/20. Graham Modern, 1014 Madison (535-5767).

STEN EKLUND/LARS ENGLUND—Recent watercolors and drawings/New sculpture. Thru 10/26. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

RICHARD GEORGE—Paintings of people in paradoxical situations, thru 9/29. Taghinia-Milani, 1080 Madison (570-6173).

IDA KOHLMEYER—New paintings by a New Orleans artist, a former student of Hans Hoffman, thru 10/6. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

PETER LEE—Paintings of Manhattan gardens and Central Park, thru 9/30. Manhattan Savings Bank, 186 E. 86th (688-3000).

ROBERT MICHEL—Works on paper, from 1918 through 1930, including mechanical fantasies and more abstract compositions; thru 10/27. Mathes, 851 Madison (249-3600).

HENRY MOORE—Drawings, sculpture, and prints, thru 10/28. Silberberg, 16 E. 79th (861-6192).

GREGORY PAQUETTE—Charcoal and conte drawings of interior scenes, views from buildings, still lifes, thru 10/6. Staempfli, 47 E. 77th (535-1919).

ROBERT SEAVER—Recent works on paper, thru 10/20. Cecil, 16 E. 72nd (517-3605).

MARJORIE STRIDER—Wall sculptures and drawings, thru 10/13. Steinbaum, 903 Madison (734-3373).

IRVIN TEPPER—Ceramic coffee cups that have been deliberately broken and pieced together, then sanded down to reveal abstract patterns, thru 9/29. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

57th Street Area

NICHOLAS AFRICANO—New paintings and drawings, thru 9/29. Solomon, 724 Fifth (757-7777).

ERIK GUNNAR ASPLUND—Architectural drawings, thru 10/6. Protetch, 37 W. 57th (838-2340).

CHRISTINA BERTONI—Open, vessel-shaped ceramic sculptures with "sites" inside them, thru 9/29. Munroe, 56 W. 57th (246-9616).

BRIAN BLOUNT—Paintings composed of torn paper that is rubbed and burnished with dry pigments, by a Santa Fe artist, thru 10/9. Segal, 63 E. 57th (486-2297).

LOUISE BOURGEOIS—New wax, bronze, and marble sculptures that combine both human and animal forms, thru 10/6. Miller, 724 Fifth (246-1625).

CHARLOTTE BROWN—"Flower Gardens"—recent works on paper and canvas, thru 10/13. Getler/Pall/Saper, 50 W. 57th (581-2724).

JACK BUSH—Major works by this late Canadian color field painter; thru 10/6. Emmerich, 41 E. 57th (752-0124).

ARTHUR B. CARLES—A selection of paintings from 1910 through 1935 by a pioneer of American Modernism; paintings by contemporaries of Carles's, including Bruce, Dove, Hartley, Hoffman, Marin, Sheeler; thru 10/27. Washburn, 42 E. 57th (753-0546).

MATTHEW DAUB—Large-scale watercolors of lonely bus terminals and city streets, thru 9/29. French, 41 W. 57th (308-6440).

RONALD DAVIS—Large-scale abstract paintings in a series called "New Music," thru 10/6. BlumHelman, 20 W. 57th (245-2888).

RICHARD DIEBENKORN—Selected prints, thru 10/13. Heesy, 50 W. 57th (245-1420).

GUDRUN FRADY—Large-scale abstract paintings that allude to landscapes, thru 9/29. Phoenix, 30 W. 57th (245-5095).

NANCY GROSSMAN—Drawings of female figures in insolation, as well as in complex and ambiguous situations, thru 9/28. Dintenfass, 50 W. 57th (581-2268).

ROBERT GWATHMEY—A retrospective of paintings and watercolors, thru 10/11. Dintenfass, 50 W. 57th (581-2268).

DAVID HUMPHREY—New paintings, thru 10/6. McKee, 41 E. 57th (688-5951).

BRICE MARDEN—Recent paintings and works on paper, 9/28-10/27. Pace, 32 E. 57th (421-3292).

JEFFREY MARON—Bronze sculptures, thru 10/6. Del Re, 41 E. 57th (688-1843).

JOSEPH NECHVATAL—Diptych drawings, sculptures and "photo-paintings," thru 10/13. Alexander, 20 W. 57th (757-3721).

LEO RABKIN—Wooden boxes, painted inside and out, containing sculptural elements; pastel drawings, thru 10/6. Pearl, 38 E. 57th (838-6310).

HUBERT SCHEIBL/BRIGIT JURGENSSEN—Recent paintings/Works on paper. Thru 10/13. Tilton, 24 W. 57th (247-7480).

PHIL SIMS—Abstract paintings and drawings, thru 10/6. Oscarsson Hood, 41 W. 57th (750-8640).

GARY STEPHAN—Recent paintings and sculptures, thru 10/6. Marlborough, 40 W. 57th (541-4900).

PHILIP TRUSTTUM—Large-scale figurative paintings with a "layered" surface, 9/26-10/31. Kornblee, 20 W. 57th (586-1178).

East Village

JAMES ALBERTSON—New paintings, thru 9/30. Sharpe, 328 E. 11th (777-4622).

SOL AQUINO—Paintings and mixed-media works on paper by a California neo-expressionist, thru 10/7. Area X, 200 E. 10th (477-1177).

SYLVAIN DELANGE—Paintings, thru 9/30. Facchetti Burk, 328 E. 11th (477-3385).

ROBERT GARRATT—Landscape paintings, thru 9/30. International With Monument, 111 E. 7th (420-0517).

NANCY GLOVER—Large-scale paintings that draw upon and combine the artist's personal experiences from the present day as well as from her early years in Montana, thru 9/30. Pictogram, 443 E. 9th (865-5476) Wed.-Sun. 1-6.

THOMAS LAWSON—One large painting, thru 10/7. Christminster, 336 E. 5th (475-8369).

JOEL OTTERSON—Floor-standing and suspended sculptures, and wall reliefs in a symmetrical, maze-like arrangement, thru 9/28. Nature Morte, 204 E. 10th (420-9544).

JON SINGER/MURRAY HOCHMAN—Paintings by both. Thru 9/30. Jus de Pomme, 338 E. 11th (674-5389).

MIKE TICE—Paintings depicting the artist's recollections and fantasies, thru 9/30. Sensory Evolution, 443 E. 6th (505-9144).

TODT—A floor-to-ceiling installation with political overtones, by two brothers, their sister, and a friend, thru 10/7. P.P.O.W., 216 E. 10th (477-4084).

STEPHEN WESTFALL—New paintings, thru 10/7. Garet, 204 E. 10th (475-8701).

SoHo and Tribeca

BILLY APPLE—A survey of work from 1961-1974, by a "conceptual pop" artist, thru 9/29. Castelli, 142 Greene (431-6279).

JOHN AXTON—Dream-like paintings of New Mexico landscapes, thru 10/7. Szoke, 164 Mercer (219-3510).

NANCY AZARA—Totemic wooden sculptures that resemble trees, works on paper, and books, thru 10/3. Soho 20, 469 Broome (226-4167).

DAVID BATES/GERALD IMMONEN—Six new paintings by a Dallas-based artist/Small-scale abstract paintings on masonite. Thru 9/29. Cowles, 420 W. Broadway (925-3500).

HANNE DARBOVEN—"Ansichten '82" (Views '82)—one major work comprised of 54 framed pieces, each containing a color photograph, a collage, and an ink drawing, thru 10/6. Castelli, 420 W. Broadway (431-5160).

FANNY DARNAT—Paintings of Paris, in oil on wood, that evoke this city's romantic atmosphere in the '50s, thru 11/15. Naifs et Primitifs, 172 Prince (925-0918).

GRAHAM DURWARD—Expressionistic, politically-motivated paintings by this Scottish artist, thru 10/9. Freidus/Ordover, 70 Greene (925-0113).

LOUIS FINKELSTEIN—Landscape and allegorical paintings, thru 10/6. Ingber, 460 W. Broadway (674-0101).

IRA JOEL HABER—Works on paper, 1977-1983, thru 10/13. Herlin, 68 Thompson (431-8732).

EDWARD LEE HENDRICKS—Outdoor sculpture, thru 10/17. Milliken, 98 Prince (966-7800).

PHILLIS IDEAL—Abstract paintings with organic shapes, 9/25-10/13. 55 Mercer (226-8513).

STEVAN JENNIS—An installation of painted furniture and other objects, thru 10/20. Red Studio, 301 Church (219-8239).

BARBARA KASTEN—Cibachrome photographs of constructions arranged almost like stage settings, thru 9/29. Weber, 142 Greene (966-6115).

ED KERNS—Abstract paintings with thick surfaces, rectilinear shapes, thru 10/10. Esman, 121 Spring (219-3085).

BILL KOMOSKI—New paintings, thru 10/5. Gladstone, 152 Wooster (505-8690).

MARK KOSTABI/GRACE GRAUPE-PILLARD—Paintings that depict the anonymity of modern city life/Cut-out pastel paintings of black street kids and adults. Thru 10/6. Bromm, 90 W. Broadway (732-6196).

MASAYUKI KUROKAWA—Drawings and photographs by this Japanese architect/designer, thru 10/27. Gallery 91, 91 Grand (966-3722).

SUSAN LAUFER—Paintings that allude to primitivism within a contemporary context, thru 10/13. Germans Van Eck, 420 W. Broadway (219-0717).

MARKUS LUPERTZ—Paintings from 1970 through 1984, thirty-six in all, by this German artist, thru 9/29. Boone, 417 W. Broadway (431-1818).

MOLLY—"Designer Guns, Inc."—guns as sculpture, adorned with unexpected materials, thru 10/4. Eno, 164 Mercer (226-5342).

ED PASCHKE—Recent paintings by a Chicago artist, thru 10/10. Kind, 136 Greene (925-1200).

LYNN ROSENFELD—Figurative bronze sculptures and paintings, 9/28-10/17. Bowery, 121 Wooster (226-9543).

GARRY RICH—Figurative paintings to do with the artist's personal experiences, in a series called "Sheepshead Bay," 9/27-10/20. Hutchinson, 138 Greene (966-3066).

IMANTS TILLERS—Paintings that are each made up of many canvas boards arranged in grid patterns, by an Australian artist, thru 10/27. Cutler, 164 Mercer (219-1577).

HAP TIVEY—"The Liberation of Machines"—paintings and drawings, thru 10/13. Brown, 100 Greene (219-1060).

WAYNE TOEPP—Abstract paintings with figurative elements, inspired by T. S. Eliot's poem "The Waste-land," thru 10/20. Rosenberg, 115 Wooster (431-4838).

MIERLE LADERMAN UKELES—An environmental installation entitled, "Maintenance City/Sanman's Place," thru 10/5. Feldman, 31 Mercer (226-3232).

MARTIN WONG—Paintings and an installation called, "Paintings for the Hearing Impaired," thru 10/6. Semaphore, 462 W. Broadway (228-7990).

Other

JONATHAN BRESSLER—A multi-media and performance installation called "Lost City," thru 10/5. Diaz, 242 W. 16th (620-9093).

SERGIO CAMPOREALE—Paintings and watercolors, thru 10/12. Martin, 213 E. 49th (980-8104).

FABIO CRESCI—Paintings, thru 10/20. Ala, 32 W. 20th (675-3267).

MILTON GLASER—A retrospective of this well-known graphic designer's work, including designs, posters, books, films, thru 9/28. Cooper Union, 7th St. bet. Third & Fourth Aves. (254-7474).

JEFF—Eight metal wall-relief sculptures made between 1973 and 1981; thru 10/17. CUNY Graduate Center Mall, 33 W. 42nd (790-4331).

SIGRID MCCABE—Abstract paintings that allude to the figure, thru 10/9. St. Peter's Church, Lexington at 54th (935-2200).

BRUCE MCLEAN—New paintings by a British neo-expressionist that examine the "Gucci set" with tongue-in-cheek wit, thru 10/17. Art Palace, 611 Broadway (473-3178).

JILL NATHANSON—Abstract paintings, thru 10/20. Triangle Center, 4 Great Jones (673-7493).

CLAES OLDENBURG—Drawings, maquettes and watercolors tracing the evolution of the sculpture, "Standing Mitt with Ball," thru 11/4, Wave Hill, 675 W. 252nd (549-2055).

PAUL RAND—A fifty-year retrospective of his typography and graphic design, thru 11/16. International Typeface Corporation, 866 Second Ave. (371-0699).

PETER WHITE—Expressionistic landscape paintings, thru 10/13. Tower, 45 W. 18th (620-0505).

GROUP SHOWS

Madison Avenue and Vicinity

CDS—13 E. 75th (772-9555). Drawings by sixteen Australian artists, spanning three generations; thru 10/20.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Mexican folk art from the collection of Nelson A. Rockefeller; thru 10/21.

D'ESTE—51 E. 63rd (752-8948). "Folding Compositions"—painted screens by Adams, Powers, Russell, Walsh, Zeng, thru 10/17.

FACADE—1044 Madison (744-4997). "U/K/Z Works 1984-86"—works by three young architects, Kiss, Ungers, Zwigard; thru 10/20.

FOXWORTH—33 E. 65th (772-3460). "Cross-Currents in Abstract Art"—works by Edelson, Gropper, Miro, Morton, Von Wiegand, Wehmer, others; thru 10/13.

GRAHAM—1014 Madison (535-5767). Paintings by American Modernists, including Benton, Carles, Hartley, Marin, others; thru 10/20.

HAMILTON—19 E. 71st (744-8976). New prints by Blais, Bochner, Chia, Rothenberg, Schnabel, others; thru 10/30.

LEFEBRE—47 E. 77th (744-3384). Works by gallery artists, including Alechinsky, Bissier, Folon, Jorn, Martinez, others; thru 10/6.

MUNICIPAL ART SOCIETY—457 Madison (935-3960). Mon.-Sat. 11-5. The eight winning entries of the "Times Tower Site Design Concept Competition," thru 10/27.

PAYSON WEISBERG—822 Madison (249-1666). Early and contemporary 20th century paintings focusing on the state of Maine, by Bellows, Cole, Crowley, Hartley, Henri, others; thru 10/13.

RONIN—605 Madison (688-0188). Works by fourteen artists from Kyoto; thru 10/6.

SCHLESINGER-BOISANTE—822 Madison (734-3600). "American Innovation Part II," with works by Bolotowsky, Burkhardt, Cavallon, Gorky, Graham, others; thru 10/27.

VICTOR—22 E. 76th (570-1333). Paintings by Impressionists, including Delauney, Jean Dufy, d'Espagnat, Manguin, Van Dongen, others; thru 10/11.

WILLARD—29 E. 72nd (744-2925). "Selected Drawings by Eleven Artists" including Baron, Basquiat, Beuys, Hafftka, Rothenberg, others; thru 10/6.

57th Street Area

BASKERVILLE & WATSON—24 W. 57th (582-0058). Works by Fischer, Fishman, Hsu, Kass, Levine, Milani, Prince, Torreano, Wood; thru 9/29.

BORGENICHT—724 Fifth (247-2111). "German Prints: 1900-1984"—works by Baselitz, Beckmann, Beuys, Immendorf, Kirchner, Lupertz, Nolde, Palermo, Penck, Polke, others; thru 9/29.

DE NAGY—41 W. 57th (421-3780). Works by Butler, Gregor, Jarden, Nick, Romberg; thru 9/29.

DEUTSCH—20 W. 57th (765-4722). Paintings by gallery artists, including Avery, Burchfield, Gussow, Hopper, Schultz, others, and a separate show of contemporary Southwest Indian pottery; thru 10/3.

FISCHBACH—24 W. 57th (759-2345). Paintings by gallery artists, including Blaine, Brandt, Gunderson, Kraft, Loftus, Osborne, others; thru 10/3.

FRUMKIN—50 W. 57th (757-6655). A 25-year survey of artists' first exhibitions at this gallery, including works by Azaceta, Beal, Brown, Hudson, Wiley, others; thru 10/18.

GOODMAN—24 W. 57th (977-7160). Works by Anselmo, Broodthaers, Cragg, Disler, Polke, Richter, others; thru 10/27.

GRUENEBAUM—38 E. 57th (838-8245). Paintings by Brooks, Cavallon, Hartigan, Jorn, Kuhn, McNeil, Muller, Resnick; thru 9/29.

ROSENBERG—20 W. 57th (757-2700). "The Hampton Scene: Then & Now," with works by Brooks, de Kooning, Ernst, Ossorio, Parker, Rivers, others; thru 10/13.

SIEGEL—24 W. 57th (586-0605). Works by twenty-two artists, including Craddock, DiGiorgio, LaNoue, Messer, Ohlson, Parr, Resnick, others; thru 9/29.

TATISTCHEFF—50 W. 57th (664-0907). Works by gallery artists, including Brady, Clutz, Freeman, Levine, Perry, Van Wieck, others; thru 9/29.

ZABRISKIE—724 Fifth (307-7430). "Four Sculptors: Ritual and Artifact"— works by Bowen, Mendoza, Roosen, Shea; thru 10/6.

East Village

B-SIDE—543 E. 6th (477-6792). Paintings and multiples by Cuvelier, Gosfield, Prol, Roman, Scarpulla, Wall; thru 10/7.

DRAMATIS PERSONAE—25 E. 4th (777-2017), Thurs.-Sun. 2-6. "Racist America" — works by artists addressing racism and its resurgence on American social and political scenes; thru 9/30.

PIEZO ELECTRIC—437 E. 6th (505-6243). Works by Berkenblit, Bonk, Dickson, Hambleton, Lee, Robinson, others; thru 9/30.

PUBLIC IMAGE—177 E. 3rd (587-4921). Cartoons by painters and commercial artists from all over the world, thru 10/6.

WOLFF—513 E. 6th (460-5844). Inaugural show, with works on paper by Abrams, Consagra, Dubasky, Joelson, Lowe, Mentor; thru 10/20.

SoHo and Tribeca

ALTERNATIVE MUSEUM—17 White (966-2158). Art that reflects the influence of machines, by Chase, Collins, Giuntini, Hunter, Schlesinger, others; thru 10/6.

BAUM—109 Hudson (219-9854). Paintings, drawings, and sculpture by Cassos, McLaughlin, Siciliano; 9/27-10/28.

BRYERS—111 Greene (925-8058). New works by Fern, Genkin, Jackson, Whitney; thru 9/29.

CLOCKTOWER—108 Leonard (233-1096). "San Francisco/Science Fiction," including works by forty artists from San Francisco; 9/27-10/28.

COOPER—155 Wooster (674-0766). Works by Artschwager, Borofsky, Gober, Judd, Mangold, Salle; thru 9/29.

DRAWING CENTER—137 Greene (982-5266). Works by fifteen emerging artists, thru 10/27.

ELEMENTS—90 Hudson (226-5910). Works by Brill, Hennessy, Kodani; thru 10/6.

49TH PARALLEL—420 W. Broadway (925-8349). Canadian paintings and sculpture, by such artists as Borduas, Bush, Harris, Macdonald, Snow; thru 10/20.

FRANKLIN FURNACE—112 Franklin (925-4671). "Image/Text"—works that explore the use of text and image to convey meaning, by Bloomfield, David, Lattanzi, Norman, Tobia; 9/28-10/27.

HARM BOUKAERT—100 Hudson (925-6239). "Synthetic Art: The Big Show"—works by Artschwager, Collery, Coyer, Lichtenstein, Rauschenberg, Warhol, others; thru 10/6.

HOFFMAN—429 W. Broadway (966-6676). "Past/Present"—works by several gallery artists, including Buchwald, Eddy, Ferrer, Gonzalez, Nicastri, Tworkov; thru 9/28.

KNOWLTON—153 Mercer (431-8808). "Ecstasy!"—works by twenty-five artists, including Benglis, Bourgeois, Garet, Klein, Moufarregè, Samaras, others; thru 10/10.

FRANCIS KYLE—112 Greene (966-3864). "A Landscape Explored: Wharfedale at Bolton Abbey, Yorkshire"—works by nine contemporary British artists who were invited to participate in a project spanning three seasons: an in-depth profile of a valley in Yorkshire which forms part of the Duke of Devonshire's estates, thru 10/7.

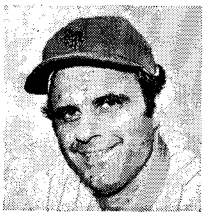
FREE PARKING
(5:30pm–12:30am)
For our dinner patrons.
Or when you join us for
dinner before or after
the theater.

Scoop
RISTORANTE

"This is a very good professional
restaurant with a personal touch.
The food is excellent."
★ ★ –NY Times

NEW YORK'S FINEST
NORTHERN ITALIAN STEAK HOUSE
210 E. 43rd St. • res. 682-0483
NOW OPEN SATURDAYS

Baseball Great Joe Torre
says



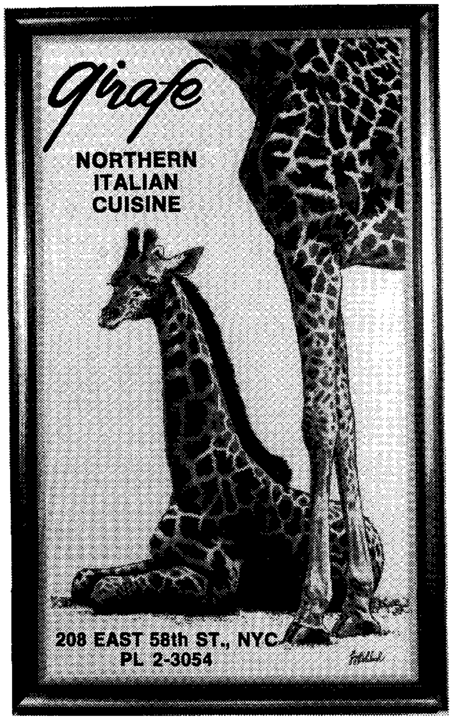
"When you dine
at Ponte's —
you can count
on one thing:
You're Numero
Uno!"

Ponte's
Desbrosses St. & West St. 2 Blocks So. of Canal
Res: 226-4621 • Free valet parking

1/5
ONE FIFTH AVENUE
BAR RESTAURANT
NEW YORK CITY 260 3434

Laurent
When it's first
in season,
it's first at Laurent.
Lunch & Dinner Mon/Fri
Dinner Sat/Sun from 5 PM
111 East 56th St. • Reservations: 212/753-2729
Bar/Lounge • Private Rooms • Credit Cards

MAGIC
Towne House
CABARET
"Delightful
Surprise".
NY Times
Fri. & Sat. nights
Magic Shop
Mon.-Fri. 1-6
1026 Third Ave (61 St.) NYC 752-1165



"NEW YORK'S BEST BET FOR VALUE"!
"SENSATIONAL FRENCH CUISINE"
"RECOMMENDED BY N.Y. TIMES & N.Y. POST"
Also a la carte available
Complete Dinners $12.25 to $19.50
The French Shack
65 West 55th St. (Betw. 5th & 6th)
Res: 246-5126 Open 7 Days

Mexican Outdoor Cafe & Restaurant
Lunch Brunch Dinner Cocktails
Caliente Cab Co.
61 7th Ave. South (corner of Bleecker)
(212) 243-8517 Noon to 4:00 a.m.

ABRUZZI
A Leisurely . . . . Dining Spot Featuring
Abruzzi Specialties from Northern Italy
Lunch • Dinner • Banquet Room 20 to 100
Credit Cards • Open 7 Days
37 West 56th St. (Bet. 5th and 6th Ave.)
Cocktail Lounge • Tel. 489-8110-489-8111

FRERE JACQUES
French Provincial Specialties
Complete Pre-Theatre $12.50
5 Minutes Walk All Theaters
Credit Cards • Discount Pkg.
151 W. 48th St., N.Y.C.
575-1866

RIKYU Early Bird Special 5-6:30 P.M.
利久 Japanese Dinner for TWO . . . $13.95
210 COLUMBUS AVENUE 799-7847
bet 69th & 70th Sts • 2 Blks. Lincoln Center 799-7922

ART

MANES—177 Prince (505-5722). Works by gallery artists including Arndt, Cowin, Jaffe, Moss, Weiss, others; color photographs of India, Egypt, Italy and the U.S.A. by Mitch Epstein; thru 10/4.

MANHATTAN ART—81 Greene (219-2007). Works by Botts, Bills, Georges, Gompertz, Goodman, Heeks, Kapp, Lewis, Plate; thru 10/6.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Works by Adams, De, Kujawa, Spilner; thru 10/13.

SPERONE WESTWATER—142 Greene (431-3685). Works by artists participating in the Brooklyn Academy of Music's 1984 Next Wave Festival; thru 9/29.

STOLER—13 White (966-5090). "Arabesque: Grand Gestures in Painting, Sculpture, and Decorative Arts"—works by Davis, Deutsch, Jaudon, Kostabi, Smyth, others; thru 10/13.

THORP—103 Prince (431-6880). Works by gallery artists, including Bower, DiDonna, Gornik, Kiff, Michaux, True, others; thru 9/29.

VISUAL ARTS—137 Wooster (598-0221). Works by Irikura, Small, Venn; thru 9/30.

WINDOWS ON WHITE—55 White (269-0320). Works that express an attitude towards buildings and their interiors, by Aljian, Grove, Lee, Litke, Pepchinski, Sepkowitz; thru 9/30.

Other

BRANDT—45 Bond (475-2224). "Livin' in the U.S.A." —works by Diamond, Jarden, McMahon; thru 10/13.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). "California: Idioms of Surrealism"—works by Albertson, De Forest, Webb, Yarber, others; thru 10/6.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St. (875-4031). "Selections"—works by Alvarez, Iberti, Michael, O'Connor, Rosenberg, Rotter; thru 10/20.

SMALL WALLS—102 Forsyth (226-4532). Works by Bransfield, Cochran, Malin, McClean, O'Mara, others; 9/28-10/14.

Photography

ANSEL ADAMS—A memorial tribute to America's pre-eminent landscape photographer, with over sixty photographs, thru 10/6. Light, 724 Fifth (582-6552).

AUGUSTE B. BRAQUEHAIS—"The Paris Commune" photographs of the revolt against the French provisional government in 1871; thru 9/29. Wolf, 30 W. 57th (586-8432).

BRASSAI—Twenty photographs showing the liberation of Paris, weddings, children, picnics; thru 10/6. Zabriskie, 724 Fifth (307-7430).

CARIMOOR—20 E. 76th (772-1701). Sixty years of portraits by Peter Juley & Sons; thru 10/4.

LOUISE DAHL-WOLFE—Works by a fashion photographer, 9/26-10/20. Staley-Wise, 177 Prince (777-1590).

SOL EWEN—Photographs with altered emulsions and hand-coloring, thru 10/6. Gallery 84, 30 W. 57th (581-6000).

FEDERAL HALL NATIONAL MEMORIAL—26 Wall (269-2710). "Lower Manhattan—A Community in Transition," with photographs by Fausty, Fink, Freedman, Malave, Old, Rose, Rubin; thru 11/9.

TRUDE FLEISCHMANN—A retrospective of photographs taken before 1939, in Europe of Toscanini, Furtwaengler, Bruno Walter, others; thru 10/4. Austrian Institute, 11 E. 52nd (759-5165).

SUSAN HARDER—37 W. 57th (308-0043). "Images of Water," with photographs by Clift, Kertesz, Mahon, Plachy, Tress, others; thru 10/13.

PACE/MACGILL—11 E. 57th (759-7999). Photographs by Greenberg, Herron, Nagura, Schwartz; thru 10/13.

IRVING PENN/PETER FELDSTEIN—Photographs by both. Thru 10/30. Levy, 40 Great Jones (473-7151).

ROSE REDFIELD/ERIC KROLL—Photographs taken with an 8 x 10 Century View Camera, from 1910 to the present/Portraits of New York artists. Thru 10/20. Neikrug Photographica, 224 E. 68th (288-7741).

WILLIAM GORDON SHIELDS—Pastoral and urban subjects by a pictorial photographer who was active in the early 20th-century, thru 10/20. Photocollect, 740 West End (222-7381).

WEEGEE—Vintage photographs, thru 10/20. Ledel, 168 Mercer (966-7659).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free

JACQUES MAXIMIN
"The Best Chef in France"
GAULT MILLAU
at Tucano
333 East 60th Street, N.Y.
(212) 308-5353
Dinner • After Theatre
All Major Credit Cards

GROTTA AZZURRA
Famous Neapolitan Restaurant
"Oldest Owned Family Restaurant"
(4th Generation)
JAMES & JOHN D'AVINO Props.
387 BROOME ST. Tel: 925-8775

BIENVENUE
French Restaurant
LUNCHEON
DINNER
VISA
MASTER CHARGE
A-E.
21 EAST 36th STREET 684-0215

APPLAUSE
Luncheon • Cocktails
Dinner • After Theater Supper
Continuous Entertainment
from 7:30 PM
360 Lexington Ave. (at 40th Street)
687-7267

NEW LOCATION!
Bill Hong's
227 East 56th Street
(between 2nd & 3rd Avenues)
Come in and enjoy
Chinese Food At Its Best.
Lunch - Cocktails - Dinner - Late Supper
751-4048

Zi Peppe
Ristorante Italiano
Lunch & Dinner Mon.–Fri.
Sat. & Sun. Dinner only
11 Waverly Place•NYC•Tel. (212) 228-5450

LOBSTER Special $8.95
SPANISH & MEXICAN
"Best in Town"
TIMES - POST
LUNCH-COCKTAILS-DINNER
OPEN 7 DAYS
FREE PARKING
Cafe Español
172 BLEECKER STREET (nr Mac Dougal)
505-0657 Greenwich Village

Italian Gourmet Cuisine
By the Seaport
La Barca
RISTORANTE
Open for Lunch/Dinner Mon-Sat
40 Fletcher Street, N.Y.C.
(212) 514-9704

Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Native American Painting; thru 10/14.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Gowns by Grès; thru 1/6... Curator's Choice III: Spanish Colonial Arts of the Andes; thru 10/9... Color in the Summer: color photographs by more than 20 artists; thru 9/30... Thunderstruck Landscape; thru Nov.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Design in the Service of Tea; thru 10/28... Damask: a selection of historic and contemporary silk, linen and wool fabrics in damask weave; thru 11/4.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted... Clodion Terracottas in North American Collections; thru 9/30.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Painting in Paris, 1909-1927: A Selection from the Permanent Collection; thru 9/30... Collection Gallery: Master Drawings; thru 10/14... Will Insley: The Opaque Civilization; thru 11/25... Australian Visions: 1984 Exxon International Exhibition; 9/25-11/25.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heroes... Grumman F-11 Tiger.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring '85... Tefila—Dina Recanati Sculpture; thru 2/5... Larry Rivers—The History of Matzah: The Story of the Jews; 9/25-1/25.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... African Ivories; thru 12/30... Aspects of the City: 20th-century paintings; thru 9/29... Te Maori: Maori Art from New Zealand Collections; thru 1/6... The Etchings of James McNeill Whistler; thru 11/11... The Lithographs of James McNeill Whistler: The Gift of Paul Walter; thru 11/11... The Flame and the Lotus: Indian and Southeast Asian Art from The Kronos Collection; thru 3/3. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5; Sun. 1-5. $2.50 donation. Master European Drawings from the National Gallery of Ireland; thru 11/25... William Morris: The 150th Anniversary of his Birth; thru 11/25... Landscape Etchings by Rembrandt; thru 11/25... Manuscripts of Irish Authors; thru 11/25.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. The World of Grandma Moses; thru 10/28.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo... Dragons in the New World: Native Americans and the China Trade; thru 9/30... Drums and Bustles; thru 9/30... Faces Out of the Mists; 10/2-1/20.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. See It Now: A Retrospective; thru 11/1.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr... The City Scene: 1820-1920; thru 10/14... Queens, Courtesans and Cavaliers; thru 1/6... The Circus Comes to Town: Posters on Parade; thru 10/14... New York's Daring; thru 1/6... Banking New York 1784-1829; thru 10/28... The American Academy of Dramatic Arts: Centennial Exhibition; 9/25-10/28.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Holography (Re)Defined/Innovation through Tradition; thru 10/7.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing... Color Photographs: Recent Acquisitions; thru Oct... Irving Penn: Retrospective; thru 11/27... "Primitivism in 20th Century Art: Affinity of the Tribal and the Modern; 9/27-1/15... Alvar Aalto: Furniture and Glass; 9/27-11/27.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Andrew Lyght: 3-D Paintings; thru 10/7... Long Island Sound Steamboats; thru 10/7.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Selections from the Permanent Collection... Arthur B. Carles: Painting With Color; thru 11/4.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps... Five New York Families; thru 11/18... Visions of Liberty; thru 1/13... Watercolors from the Society's Permanent Collection; thru 10/28... Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/4... Firefighting on Parade: 1700-1865... The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/31... Censorship: 500 Years of Conflict; thru 10/15... The Center for Book Arts: The First Decade; thru 11/29. **Lincoln Center,** 111 Amsterdam Ave. (870-1600). The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 9/29... **Donnell Library Center,** 20 W. 56th St. The Fourth International Batik Exhibit: Nine Contemporary Masters; thru 9/29.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. The Ablah Collection: Six Henry Moore Sculptures; thru 11/30... Shirley Irons: Paintings; thru 11/4... Joseph Ternbach Conservator/Collector; thru 1/13... Activated Walls; 9/29-11/25.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Viola Frey; thru 9/30... Print Acquisitions 1974-1984; thru 11/25... Blam! The Explosion of Pop, Minimalism, and Performance 1958-1964; thru 12/2. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). On 42nd Street: Artists' Visions; 9/26-12/26.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 9/29 at 10 & 2: Fine Art Nouveau and Art Deco. On view from 9/22. **East,** 219 E. 67th St. (570-4141). 9/25 at 10: Furniture, Paintings, Decorative Objects, and Oriental Works of Art. On view from 9/21. 9/26 at 10 & 2: Art Nouveau and Art Deco including Works of Louis Icart: Etchings, Oils, Watercolors and Drawings. On view from 9/22. 9/29 at 1: Lead Soldiers and Military Miniatures. On view from 9/28.

DOYLE—175 E. 87th St. (427-2730). Next sale 10/3 at 10: Fine English and Continental Furniture, and Decorations. On view from 9/29.

PHILLIPS—406 E. 79th St. (570-4830). 9/25 at 11: Antique and Modern Jewelry, with Coins. On view from 9/22. 9/26 at 11: Books and Manuscripts. On view from 9/22.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 9/22-29, Channel 13 Preview.

Enoteca
IPERBOLE
America's First
Wine Library/Restaurant
Sample over 500 world-famous wines & classic Italian cucina in a charming setting. The ultimate Eno-Gastronomical experience!
137 E. 55th St. • Res. 759-9720
ROMA DI NOTTE
Dance to live music—dine in a romantic "cave" to the wee hours. New York's *only* Italian nightclub. The food is... superb!
137 E. 55th St. • Res. 832-1128
FONTANA DI TREVI
Opp. Carnegie Hall—near Lincoln Center. Fine Italian Kitchen. Int'l celebrities.
151 W. 57th St. • Res. 247-5683

★★★ N.Y. TIMES
"One of the Best Spanish Kitchens in N.Y.C."
Lunch • Dinner • Cocktails
OUR TWO LOCATIONS:
226 Thompson St
(in Greenwich Village)
475-9891
82 Beaver St.
Bet. Hanover & Pearl Sts
Free Parking
Flamenco Show
344-5228 • Fri. at 9, Sat. 8 & 10 PM
RINCON DE ESPAÑA

STRATTON
RIBS - CHICKEN
MEXICAN FOOD
212-263-6100
108-36 Queens Blvd., Forest Hills NY 11375
RESTAURANT-CATERING-PRIVATE PARTIES
DANCING - LIVE MUSIC NIGHTLY-PARKING
FREE PARKING

Convenient for theatregoers—
for Leisurely Dining after
Curtain time
Moules Mariniere
Duckling Bigarade
Capon Barcelonette
Filet of Sole Grenobloise
A LA FOURCHETTE
CLOSED SUNDAY
246-1960 - 342 W. 46th St. - CI 5-9744

GUADALAJARA
SPANISH & MEXICAN CUISINE
LUNCH • DINNER • COCKTAILS
7 days • 11:30 am to 11:30 pm
Fri. & Sat. 11:30 to 12:30 am • Private parties
49 Carmine St. at Bedford St.
Tel. 807-7472 • 243-8280

"Enjoy fine Siamese cuisine in the theatre district"
PONGSRI THAI RESTAURANT
244 W. 48th St. 582-3392
(Visit our "Thailand Restaurant" at 106 Bayard St. Chinatown)

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, September 24

DIANA ROSS—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. Sold out.

PETER ALLEN—Carnegie Hall at 8. $20-$30.

ROBERT HERRING, baritone/**INGE HULGAARD,** soprano. With accompanist Stanley Sonntag. Songs and duets by Purcell, Handel, Scarlatti, Brahms, Strauss, Bizet, Gounod, Hahn, Rorem, Ives, Grieg, Tchaikovsky. Merkin Concert Hall at 8. $15.

JENI SLOTCHIVER, pianist. Lincoln Center Library at 4. Free.

ANDIAMO! CHAMBER ENSEMBLE—Music of Copland, Schumann, Schoenberg, Crumb, Messiaen. American Renaissance Theater, 112 Charlton St. (929-4710), at 8. $6.

TOM PIERSON'S SIXTEEN-PIECE BIG BAND—Jazz. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9. $5.

JOEL KAYE AND THE NEW YORK NEOPHONIC ORCHESTRA—Jazz. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

GRETCHEN PUSCH, flutist/**BRUCE NORRIS,** pianist. Music of Franck, Telemann. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

Tuesday, September 25

NEW YORK PHILHARMONIC—Zubin Mehta, conductor. With violinist Pinchas Zukerman. Beethoven's Violin Concerto; "Leonore" Overture No. 3, Bernstein's "Candide" Overture, Gershwin's *An American in Paris,* Copland's *Quiet City.* Avery Fisher Hall at 8. $10-$30.

PETER ALLEN—See 9/24.

NEW YORK WOODWIND QUINTET—With pianist Gilbert Kalish. Poulenc's Sextet for Piano, Flute, Oboe, Clarinet, Bassoon and Horn, Kupferman's Soundspells Two, Brahms's String Quartet in a. Carnegie Recital Hall at 8. $8.50.

CHELSEA CHAMBER ENSEMBLE—Music of Beethoven, Schubert, Druschetzky. Christ and St. Stephen's Church, 120 W. 69th St., at 8:30. $5.

CROSSING POINT—Jazz fusion. Cooper Park, Third Ave. and 7th St., at 12:15. Free.

BILL BELL, country music singer. Songs of Elton Britt. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

MEREDITH WREN PARSONS, mezzo-soprano/**FREDERICK WELDY,** pianist. Music of Copland, Mahler. Trinity Church, Broadway at Wall St., at 12:45. Free.

Wednesday, September 26

ELZBIETA SIKORA, pianist. New works composed by this pianist. Kosciuszko Foundation House, 15 E. 65th St. (734-2130), at 8. $5.

PETER COREY, classical guitarist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

Thursday, September 27

MENUDO—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 7:30. $18.

AMERICAN FESTIVAL OF MICROTONAL MUSIC—With The Perry Robinson Jazz Ensemble, Ivor Darreg's "Subminor Sketches," Charles Ives's "Chorale," Andrew Bolotowsky and Jane Adler, others. Christ and St. Stephen's Church, 120 W. 69th St. (864-2951), at 8. $6.

JAMES JETER, bassoonist/**BENTON HESS,** harpsichordist. A Baroque recital with works by J.C. Bach, Telemann, Marcello. St. Paul's Chapel, Fulton St. and Broadway, at 12:10. Free.

DANIEL GLOVER, pianist. An all-Chopin concert. Olympic Tower, 645 Fifth Ave., at 5:30. Free.

IK-HWAN BAE, violinist/**TOBY HOFFMAN,** violist/**CHARLES CURTIS,** cellist/**DIANE WALSH,** pianist. Music of Mozart, Chopin, Schumann. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Friday, September 28

MENUDO—See 9/27.

NEW YORK PHILHARMONIC—Zubin Mehta, conductor. With violinist Pinchas Zukerman. Kay's "Chariots," an Orchestral Rhapsody (N.Y. premiere), Schumann's Symphony No. 4, Elgar's Violin Concerto. Avery Fisher Hall at 2. $6-$30.

PAUL KAY—A fusion of jazz and new music. Carnegie Recital Hall at 8. $6.

THE KUTZTOWN CONNECTION—A contemporary arts benefit featuring Robert Ashley, Connie Beckley, David Gordon, Bill T. Jones, Richard Landry, Peter Van Riper, David Shapiro and Arnie Zane. Symphony Space at 8. $10.

ST. LUKE'S CHAMBER ORCHESTRA—Michael Feldman, conductor. With pianist Caroline Stoessinger. Music of Bach. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St., at 7:30. Free.

GAY MEN'S CHORUS—Music of Cherubini, Randall Thompson. Performing Arts Center, Manhattan Community College, 199 Chambers St., at 8. $12.

D.L. MENARD AND THE LOUISIANA ACES—Cajun music. Alternative Museum, 17 White St. (966-4444), at 8. $8.

WENDELL CUMBERLAND, pianist. Lincoln Center Library at 4. Free.

GEORGE COLEMAN QUARTET—Jazz. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9 and 10:30. $8.

JON STEIN/MELANIE MORRIS/RUSSELL DAVIS—Contemporary folk and country music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $4.

Saturday, September 29

MENUDO—At 2 and 7:30. See 9/27.

NEW YORK PHILHARMONIC—See 9/28 for program. Avery Fisher Hall at 8. $6-$30.

ST. LUKE'S CHAMBER ENSEMBLE—Michael Feldman, conductor. Bach's Brandenburg Concerti. St. Joseph's Church, Sixth Ave. at Waverly Place (226-1115), at 8. $8.50.

Y CHAMBER SYMPHONY—Gerard Schwarz, conductor. With trumpeter Maurice Andre, cellist Andre Emelianoff. Griffes's Notturno (N.Y. premiere); Symphonic Fantasy (N.Y. premiere), Tower's Cello Concerto (world premiere), Haydn's Trumpet Concerto in E-Flat, Telemann's Sonata in D, Schubert's Symphony No. 4 in c, "Tragic." 92nd St. Y at 8. $12.50-$17.50.

THE KUTZTOWN CONNECTION—A contemporary arts benefit at Symphony Space. At 2: Johanna Boyce, John Cage, Constance DeJong, Ellen Fisher, Jon Gibson, Alvin Lucier, Steven Paul Miller and David Moss; $10. At 8: Peter Gordon, Edgar Grana, Joan Jonas, Frank Lima, Meredith Monk, Lucio Pozzi, Steve Reich, Marta Renzi and Dancers. $10.

CANTICUM NOVUM SINGERS—Harold Rosenbaum, conductor. With the Cathedral Orchestra. Music of Bach. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St., at 7:30. Free.

NAZIA AND ZOHEB HASSAN—Indian music. Felt *Forum at Madison Square Garden,* at 8:30. $10-$50.

GAY MEN'S CHORUS—See 9/28.

MAX ROACH/AMIRI BARAKA/ARCHIE SHEPP—With Fred Houn and the Afro-Asian Music Ensemble. An evening of creative collaboration between poetry and music. McMillan Hall, Columbia University, W. 116th St. and Broadway (989-8237), at 8. $10 donation.

KAPELYE—Klezmer music and Yiddish songs. Alternative Museum, 17 White St. (966-4444), at 8. $8.

DAKOTA STATON—Jazz. With the Bross Townsend Trio. Jazz Center of New York, 380 Lafayette St. (924-5026), at 8 (reception at 7). $8.

PAUL WINSTON TRIO—Citicorp Center Atrium, 153 E. 53rd St., at 6. Free.

NADINE SCHARMAN, flutist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

FLORA PURIM AND AIRTO—Brazilian jazz. Inter-Media Art Center, 370 New York Ave., Huntington, N.Y. (516-549-9666), at 8:30 and 11:30. $10.

Sunday, September 30

MENUDO—At 2 and 7:30. See 9/27.

JORMA HYNNINEN, baritone. Kilpinen's Songs from Kanteletar, Sibelius's Five Songs, Schubert's Die Schone Mullerin (cycle). Carnegie Hall at 3. $8-$15.

KATIA AND MARIELLE LABEQUE, duo-pianists. Works by Debussy, Stravinsky, Ravel, Gershwin. Carnegie Hall at 8. $8-$15.

MISCHA LEFKOWITZ, violinist. Music of Copland, Brahms, Bartok, Rochberg, Sarasate. Merkin Concert Hall at 8. $8.

PATRICIA BRADY-DANZIG, soprano. With pianist George Foca-Rodi. Songs by Chopin, Schubert, Caldera, Durante, Duparc, Mozart, also Irish art songs. *Merkin Concert Hall* at 3. $8.

Y CHAMBER SYMPHONY—At 3. See 9/29.

LARRY KING, organist. Trinity Church, Broadway at Wall St., at 9:00. Free.

ST. PETER'S CHURCH—At 5: Eddie Bonnemere Orchestra and Jesu Choir, Jazz Vespers; offering. At 7: Jeff Raheb Group; $4 donation. Lexington Ave. and 54th St. (935-2200).

PANDIT JASRAJ AND ZAKI HUSSAIN—Vocal music of North India. Alternative Museum, 17 White St. (966-4444), at 8. $10.

LAURA GEORGE, flutist/**TOM GOSLIN,** guitarist. Music of Mozart, Bloch, Loeillet, Tavarez. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 3. $5.

TUNNEL HUM 1984—A vocal event with audience participation, lead by composer Bonnie Barnett. P.S. 41, 116 W. 11th St. (between Sixth and Seventh Aves.), at 3. Donations welcome.

NORMA'S "TALENTO JUVENIL '84"—A variety of music and dance performances in a bilingual talent competition for young people, age 7 to 18. Symphony space at 4. $10.

IK-HWAN BAE, violinist/**TOBY HOFFMAN,** violist/**CHARLES CURTIS,** cellist/**DIANE WALSH,** pianist. At 4. See 9/27.

Opera

New York City Opera
At the New York State Theater

TO NOVEMBER 18—$5.50-$35. Note: Foreign-language operas are subtitled in English. Tues., 9/25 at 8: Stravinsky's *The Rake's Progress,* Keene conducting; with Mills, Davidson, Hadley, Burchinal. 9/26 at

Half a Century and still New York's greatest deli restaurant!

THE ORIGINAL STAGE
DELICATESSEN
RESTAURANT & BAR
Seventh Ave. bet. 53 & 54 Sts.
Open 7 Days 6:30A.M. to 2A.M.
245-7850

Finest Northern Italian Cuisine

Ristorante Giambelli Madison

238 MADISON AVENUE, NEW YORK
MU 5-8727-8
We honor the American Express Card
"Now serving dinner on Saturday 4-11 PM"

Open 7 Days • LUNCH & DINNER • No Sugar • No Chemicals • No Meat

Souen

JAPANESE MACROBIOTIC
210 6th Ave. (Prince St.) 807-7421
2444 BROADWAY(90th St.)787-1110

The magic of Indian cuisine

All the Eastern mystique comes alive at Tandoor. The fascination is real. Once you sink into the plush setting your are ready for the treat of your life. Scintillating kababs, delicious biryanis, exotic curries. Free parking for dinner guests only.

Tandoor

40 East 49th Street, (Near Madison Ave.), New York
Reservations Recommended. Call (212) 752-3334
Open daily for lunch 12 to 3 p.m.
Dinner 5:30 to 11 p.m.

PIERRE SAINT-DENIS,
LE REFUGE
166 E. 82 NEW YORK · 10028 N.Y. 861-4505

CASTELLANO
Ristorante - Bar
Lunch • Pre & Aft. Theatre Dinner
138 West 55th St. • Tel. 664-1975

8: Bizet's *Carmen,* Keene conducting; with Vergara, Christos, Trussel, Hale. 9/27 at 8: Puccini's *Madama Butterfly,* Keene conducting; with Lamy, Rose, Grayson, Stone, Billings. 9/28 at 8: Delibes's *Lakme* (premiere), Pallo conducting; with Rolandi, Marsee, McCauley, Dworchak. 9/29 at 2: Mascagni's *Cavalleria Rusticana,* Keene conducting; with Thomas, DeVaughn, Calleo, Fazah; Leoncavallo's *Pagliacci,* Pallo conducting, with Christos, Theyard, Elvira, Galbraith; at 8: Puccini's *Turandot,* Keene conducting; with Kelm, Haddon, West, Langan, Fazah. 9/30 at 1: Rossini's *The Barber of Seville,* Bergeson conducting; with Mentzer, Castle, Dickson, Reed, McKee, Dansby; at 7: Stravinsky's *The Rake's Progress;* same as 9/25.

Metropolitan Opera
At the Metropolitan Opera House

SEPTEMBER 24-APRIL 20—$13-$70. Mon., 9/24, at 7: Opening night—Wagner's *Lohengrin,* Levine conducting; with Tomowa-Sintow, Marton, Domingo, Nentwig, Haugland. 9/25 at 8: Offenbach's *Les Contes d'Hoffmann,* Rudel conducting; with Malfitano, Bybee, Shicoff, Morris, Velis. 9/26 at 8: Tchaikovsky's *Eugene Onegin,* Jarvi conducting; with Cotrubas, Nucci, Vladimir Popov (debut), Sergei Kopchak (debut), Cleopatra Ciurca (debut). 9/27 at 7: Lohengrin; *same as* 9/24. 9/28 *at* 8: *Les Contes d'Hoffmann;* same as 9/25. 9/29 at 8: Verdi's *Rigoletto,* Santi conducting; with Devia, Cappuccilli, Raffanti, Conrad, Clark, Furlanetto.

Other

CAVALLERIA RUSTICANA, by Mascagni/**PAGLIACCI,** by Leoncavallo. Amato Opera, 319 Bowery (228-8200). 9/29, 10/6, 13 at 7:30; 9/30, 10/7, 10/14 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). From 9/26-10/7, *The Pirates of Penzance!* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

DON GIOVANNI, by Mozart. Gotham City Opera, Dan Bridston conductor. CAMI Hall, 165 W. 57th St. (841-9633), 9/24 at 8. $7.50.

DONA FRANCISQUITA, a Spanish zarzuela, by Vives and de Vega. Repertorio Español, 138 E. 27th St. (889-2850). 9/30 at 3. $12.

Dance

Dance Theatre of Harlem
At City Center

SEPTEMBER 25-OCTOBER 14—$8-$27: 9/25 at 7:30, 9/27, 28 at 8, 9/29 at 2 and 8, 10/14 at 7:30: *Agon, Giselle.* 9/26, at 8, 9/30 at 2 and 7:30, 10/6 and 13 at 2, 10/12 at 8: *Manifestations, Voluntaries, Firebird.*

Other

AN AFTERNOON OF CHINESE DANCE—Selections from the country's national minority cultures performed by special guest artists from the People's Republic of China. Schimmel Center for the Arts, Spruce St. & Nassau (across from City Hall) (488-1715). 9/29 & 30 at 2. $5 in advance, $7 at the door.

BENEFIT EVENING, *for Foundation for Independent* Artists. With Johanna Boyce, Eiko & Koma, Tim Miller, Charles Moulton/A. Leroy, Ohad Naharin, Michael Schwartz, Billy Siegenfeld. P.S. 122, 150 First Ave. and 9th St. (226-2000). 9/24 at 7 and 9:30. $10.

CITY COLLEGE DAVIS CENTER DANCERS—Talented members of the school bring their programs *to* Bryant Park, 9/28, 12:30 *to* 1:30 p.m. Free.

MERCE CUNNINGHAM DANCE COMPANY—Nine nights of Events, some new and some old, plus sections of older repertory. Thru 9/30, at the Joyce Theater. At 8; Sundays at 7:30. $20.

DIANE JACOBOWITZ DANCE COMPANY—Six works entitled *Dances for a New World.* B.A.C.A.'s Downtown Cultural Center, 111 Willoughby St., Bklyn (596-2222). 9/29 at 8. $5.

JUNKO KIKUCHI—This Japanese modern dancer performs three new works for this engagement. Asia Society, 725 Park Ave. (288-6400). 9/29 & 30 at 8. $20.

PARKER AND PUCCI—9/26 & 28 at 8, 9/30 at 2, The Berkshire Ballet from Massachusetts. 9/27-30 at 8, Carol Parker and Peter Pucci, courtesy of Pilobolus Dance Theater. Riverside Church, the Drive at 120th (864-2929).

LILLO WAY DANCE COMPANY—*No Occasion, Portrait of F.B.,* and a new piece set to Stravinsky music. Marymount Manhattan Theater, 221 E. 71st (924-0077). 9/27-29 at 8. $7.

KEVIN WYNN COLLECTION—*B-Boy Scarifications* investigates the Hip-Hop culture, with music by Hamiet Bluiett. 9/29-10/1 at 8. $6

HAVE A NIGHT
ON TOP OF THE TOWN

THE CELLAR IN THE SKY
A superb, intimate dinner fashioned around 5 rare wines.

The Hors d'Oeuvrerie
Small portion delicacies, music and dancing.

THE RESTAURANT
The most spectacular restaurant in the world.

WINDOWS ON THE WORLD
One World Trade Center, 107th Floor. (212)938-1111
Free parking inside the building.

IT'S Rachel's RESTAURANT PUB

THE GRAND BRUNCH
New York's Only All-Day Buffet in the Old World Manner!
Sundays—12 noon til 6 pm
$9.95
Seafood, Roast Sirloin, Garden of Salads, Viennese Dessert Table & more.
25 Hudson Street 334-8155
Entertainment Nightly • Ample Parking • Cabaret • Lunch • Brunch • Cocktails • Dinner • Private Parties

Open 7 Days
Noon - 11PM
Banquet Facilities (200)
EASTERN EUROPEAN HOME COOKING
Stuffed Cabbage
Pierogis - Blintzes
Home Made Chalah Bread
The Ukrainian RESTAURANT & CATERERS
140 2nd Ave. (8th & 9th Sts.) 533-6765

You haven't been around if you haven't heard of Jimmy Weston's
Lunch • Cocktails • Dinner • Late Supper
131 East 54th St. • Res: 838-8384

The finest for steaks chops & seafood.
MR SAM'S
Dinner Sun.-Thurs. 5 to 11 pm
Fri. & Sat. 5 to 12 pm
Sunday Brunch 12 to 3
1265 Third Avenue (at 73rd St.) (212)517-2020

The Grand Ticino
228 Thompson Street
New York, N.Y. 10012
(212) 777-5922
FINE ITALIAN CUISINE

OTHER EVENTS

Happenings

FAIR WELL—The residents of Chelsea's London Terrace *love* their building, and they're throwing their third annual street fair to prove it. Food, rummage sales, and more will be on hand 9/29 (raindate 9/30), noon—6 p.m., at W. 24th St. bet. Ninth and Tenth Aves. Call 691-9763. . . Afro-American and Caribbean art works, books, costumes, jewelry, and —of course—great ethnic food will abound at the Caribbean Funfest at the Music Pagoda of Brooklyn's Prospect Park, 9/29, 9 a.m.—6 p.m. Call 778-2952.

FOR THE HEALTH OF IT—Some of the country's top aerobic and dance fitness groups will lead participants in "Aerobics in the Park." The events benefit the National Kidney Foundation of New York/New Jersey; anyone who collects a minimum of $40 (tax deductible) from sponsors is eligible to join the three 50-minute exercise segments, 9/30 at 1 p.m. in Central Park's Great Lawn. In addition to supporting a worthy cause, you can help the National Kidney Foundation try to establish a record for the most people doing aerobic fitness at once. Call 683-8018 for information and to register. . . Healthstyles for the young urban professionals will be explored 9/30, noon—5 p.m. at the New York Hospital's Cornell Medical Center. Topics include drugs, sex, beauty, delayed child-bearing, the stress of modern professional life, and caring for elderly parents. Entertainment will be provided throughout the event. Call 472-6334.

THE GREAT OUTDOORS—Over two dozen schooners will race from Battery Park into New York Harbor in the eighteenth annual Schooner Race for the Mayor's Cup, 9/29 at 10 a.m. A spectator boat, a 1923 ferry, will follow the fleet from start to finish. Board 8:30 a.m. from the South Street Seaport's Pier 15; you should bring picnic lunches and buy light snacks and drinks on the boat. Tickets to the six hour cruise are $30 for adults and $15 for senior citizens and kids under 12. Call 669-9416 for reservations on the ferry, or 669-9400 to find out more about the Schooner Race. . . At Wave Hill in the Bronx, 9/29, they'll be counting blue jays and watching the tide (11 a.m.); if you're feeling industrious, help rake the newly-mowed meadow and mulch the native plant nursery (10 a.m. to noon). Dress comfortably, bring binoculars and lunch for the watching, work gloves for the raking. Admission to each is $2, $1 for seniors and children under 14. Call 549-2055. . . Garden chrysanthemums, autumn foliage, ornamental fruits and vegetable bring the splendor of fall colors to the New York Botanical Garden in the Bronx through 10/23. Call 220-8700.

WALT DISNEY'S WORLD ON ICE—Donald Duck celebrates his 50th birthday, and 1984 Olympic silver-medal ice champ Rosalynn Sumners helps out. We're invited, too: all kinds of new acts in this musical ice show. Madison Square Garden, Seventh Ave. and 33rd St. (564-4400). 9/25-10/7: 9/25, 26, 27, 10/3, 4, 5, at 7:30 only; 9/28 at 1:30 and 7:30; 9/29, 10/6 at 10:30 a.m., 2:30, and 7:30; 9/30, 10/7 at 1 and 5; $6.50-$10.50; children less at some. . . The show will also be at the Nassau Coliseum, L.I. (516-794-9100), 9/18-23.

SHOW AND TELL—"Central Park Visions: A Juried Photography Exhibit" will be at the park's Dairy (64th St. east of the carousel, north of Wollman Rink) Tues.—Sun., 10 a.m. to 4:30 p.m. through 11/11. Call 387-3156. . . The Municipal Art Society presents a talk on the Upper West Side: Rezoning Update and Reinvestment Trends, 9/29 at 12:30, at 457 Madison Ave. The society will also sponsor a tour of Jackson Heights, one of New York City's first garden suburbs 9/29, 12:30 p.m. Meet at society's Urban Center, 457 Madison Ave. at 12:15 or at 1 p.m. at the IRT #7 station at 46th St. and Queens Blvd. $5 for members, $8 for nonmembers. Call 935-3960 for info on any of these. . . An exhibit of quilts, soft sculptures, ceramics, jewelry and more is at the Faculty Exhibition at the Craft Students League Gallery of the YWCA, 610 Lexington Ave., Mon. through Fri., 11 a.m. to 7 p.m. Call 755-4500, ext. 60.

TIRED OF SINGLES BARS?—So were the folks who arranged Singlehood '84. That's why they're dubbing this convention for single people an "anti singles meat market." The three days and two nights (9/28-30) at the Vista International Hotel at the World Trade Center includes a choice of four workshops (out of a total of 30), a fashion show, computer matching with convention attendees, and more. Call (518) 439-0310.

CHINESE DANCE—by the Young People's Chinese Cultural Center at Schimmel Center, Pace University, Spruce and Nassau Sts., across from City Hall (964-7903). 9/29, 30 at 2. $7.

STAR QUEST—Sky show at the Hayden Planetarium, C P W at 81st St. (873-8828). Leonard Nimoy narrates this journey through space and time, and speculates on the future of space exploration. Show times vary. $3.75; seniors and students $2.75, children $2.

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

FRIENDS OF CAST IRON ARCHITECTURE—Tour iron front buildings still standing south of Canal St. 9/28 at 2 p.m., meet at W. Broadway and Chambers St. (369-6004) $3.

TOURS WITH THE 92ND STREET Y—All require pre-registration (427-6000 ext. 179). 9/30 at 11 a.m., "History of the New York Press: Great Metropolitan Dailies and Glossy Magazines." Visit sites of the *Daily Mirror, Herald Tribune* and the *Daily Planet.* $8. 9/30 at 11, Sutton Place, Beekman Place and Turtle Bay. $8.

HUDSON WEST SHORE—Hike north of the G.W. bridge with the Shore Walkers of New York (625-1156). 9/30 at 9 a.m., meet at bus terminal ticket window, 179th St. $3.

HARLEM SIGHTS AND EATS—with the Hungry Pedlars Gourmet Bicycle Tours (222-2243). 9/30 at 8:45 a.m., meet at the Maine Monument, Columbus Circle (59th St). $8, plus food money.

BEEKMAN AND SUTTON PLACE—Tour with Adventure on a Shoestring (265-2663). 9/29 at 1, meet NW corner First Ave. and 50th St. $5.

MUNICIPAL ART SOCIETY—(935-3960). Discover New York tour: Union Square Park; 9/25 at 6 p.m.; meet at the 14th St. entrance to the park; $8.

GREENWICH VILLAGE—"A Personality of Its Own." A New York Walk-About (582-8083, weekdays). 9/30 at 11 a.m. or 2 p.m., meet at SW corner of Sixth Ave. and Waverly Pl. $5.

THE FALL MIGRATION, Bird watching with Friends of Inwood Hill Park, 9/28 at 1, meet at the flagpole near the Isham St. entrance (207th St.). Free.

URBAN PARK RANGERS—Tours and workshops, free unless noted. Bronx: 9/30 at 1, meet at Crotona Boathouse (589-0096), for a look at how Crotona Park may have looked in the Gay 90's. 9/30 at 1, a kite flying workshop. Meet at Van Cortlandt Park visitor center, 242nd St. and Broadway. . . Brooklyn (856-4210): 9/30 at 1, meet under the arch at Grand Army Plaza to see what the glaciers left 15,000 years ago. . . Manhattan (397-3091): 9/29 at 2, meet at 110th St. and Morningside Dr. for a tour of the park and St. John's Cathedral. 9/30 at 2, meet at Belvedere Castle in Central Park to learn about mathematical patterns in nature. . . Queens (699-4204): 9/30 at 10, "The Rise of Fall" tour. Meet at Jackson Pond in Forest Park, Myrtle Ave. and Park Lane S. . . Staten Island (442-1304): 9/29 at 11, meet at Main and Springfield Sts. for a Westerleigh Park walking tour. 9/30 at 10, meet at Latourette Golf House off Richmond Rd. for an early fall hike. Bring lunch and beverage.

MORNING BIRD WALKS IN CENTRAL PARK—with the American-Museum of Natural History (873-1300). Tues. at 7, Thur. at 9, through 10/25. Meet at CPW and 77th St. $4.

SOUTH STREET SEAPORT MUSEUM—A variety of tours of the ships and the museum enclave. Phone 669-9400 for complete information and prices. Some tours included in admission to museum buildings. Examples: "Weathered Witnesses," the unfinished seaport; daily at 1 and 3. A tour of museums, daily noon-4.

BRYANT PARK—Weekly "Once Around the Park" tour, thru 9/27; Thurs., 12:30-1:30. Behind the Library, off Sixth Ave. and 42nd St. Free.

NBC STUDIOS—A 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat. . . Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 10/6, Pelham Bay, Bronx. $12. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). Wetlands walk, Sun. at 1. $1. Woodlands walks, 1st and 3rd Wed., at 10 a.m.; $1. Also: 9/25 at 7:30 pm, a stargazing and space exploration workshop. $4. 9/29 at 10: Botanical Safari with the Alley Pond "Plant Club." Meet in the Native Center near the picnic area. $1. . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission. . . Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free. . . Interpretive tour of Clay Pit Ponds State Park Preserve, Staten Island. 9/30 at 1; free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 9/29, Central Park. 9/30, Cunningham Park, Queens. Noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings).

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 9/29, L.I. North Shore. 9/30, Connecticut Shore. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 9/30 at 1, meet at Sixth Ave. and 23rd St., for a walk down Ladies' Mile (929-6038). $1.

Sports

FOOTBALL—Jets, at Giants Stadium, Meadowlands, E. Rutherford, N.J. Ticket info: 212-421-6600. $15, single seats only. 9/30 at 1, vs. New England.

BASEBALL—Mets: Shea Stadium, Flushing (507-8499). $3-$8. 9/24, 25 at 7:35, 9/26 at 1:35, vs. Philadelphia. . . **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 9/27, 28 at 8, 9/29, 30 at 2, vs. Detroit.

PRE-SEASON HOCKEY—Rangers vs. Philadelphia Flyers at Madison Square Garden (564-4400), 10/2 at 7:30. $8-$19. . . Islanders vs. Boston Bruins at Nassau Coliseum, Uniondale, L.I. (516-794-9100), 9/29 at 7:05. $15-$24.

WRESTLING—All-star matches. Madison Square Garden (564-4400). 9/27 at 8. $7-$12.

HORSE RACING—The thoroughbreds are at Belmont Park, Elmont, L.I. (516-488-6000), thru 10/22. Nine races daily except Tues., post time at 1. $2; clubhouse $5. Featured races: 9/29, Matron and the Marlboro Cup Invitational Handicap. 9/30, Ruffian Handicap.

Children

LITTLE PEOPLE'S THEATRE COMPANY—Every Sat. and Sun.: "The Three Little Pigs" at 1:30; "Hansel and Gretel" at 3. Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE FIRST
MANHATTAN
INTERNATIONAL ANTIQUE
FUN COLLECTIBLES
CONVENTION

SEVENTH REGIMENT
Park Avenue Armory
AT 66th STREET • NEW YORK CITY
11:00 A.M. to 7:00 P.M SATURDAY and SUNDAY 10:00 A.M. to 4:00 P.M

September 29th & 30th

- TIN TOYS
- TRAINS
- DOLLS
- TEDDY BEARS
- TOY SOLDIERS
- SPORTS MEMORABILIA
- RAILROADIANA
- COMICS
- POST CARDS
- MECHANICAL BANKS
- TINS
- DISNEYANA
- ADVERTISING
- MINIATURES
- DOLL HOUSES

FRENCH BISTRO

steaks
fondues
salades

home
made
soupes

la bonne soupe
48 w 55th st nyc
586-7650

american express is welcome. open 7 days.

AUTHENTIC ITALIAN
NORTHERN CUISINE

ROMA NOVA
RISTORANTE

166 EAST 33RD STREET
(BET. LEX. & 3RD AVE.)
NEW YORK, N.Y. 10016
(212) 683-8027

middle
eastern
food
broadway
94th street
864-1410

AT
OUR
PLACE

OUR 15th YEAR
LOOK WHAT YOU GET!

14 oz. SIRLOIN STEAK	$9.55
9 oz. FILET MIGNON	9.55
3 DOUBLE THICK LAMBCHOPS	7.55
½ BROILED CHICKEN	5.95
FRESH FISH DAILY	6.55

FREE Baked Potato, Salad Bowl & Garlic Bread
Farnies 2nd Ave. & 18th St., NYC
Free Parking • We Deliver • 228-9280

Take stock in America.
UNITED STATES SAVINGS BONDS

When you put part of your savings into U.S. Savings Bonds you're helping to build a brighter future for your country and for yourself.

OTHER EVENTS

PUPPETWORKS—Old First Church, Seventh Ave. and Carroll St. (638-5217). Sundays at 2, through Oct. 21, "Carnival of the Animals." $3.50.

LITTLE RED RIDING HOOD—and the Three Pigs by the Gingerbread Players & Jack. Whitman Theater, Brooklyn College, Hillel Pl. and Campus Rd. (462-3525). 9/30 at 1, $5.

5 PARKS LEAGUE CARNIVAL—Design masks, see break dancing and a clown. 9/30, noon to 5, 17th St. and Union Square (533-2838).

ALADDIN AND HIS WONDERFUL LAMP—Musical from the *Arabian Nights,* by On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 11/17 at 1 and 3:30. $3, adults $4.

THE FUNZAPOPPIN MAGIC SHOW, with Prof. Krazy and the Magic Genie. Audience participation, animals, music. Michael Taubenslag Productions, at Jan Hus Playhouse, 351 E. 74th St.(772-9180). 9/30 at 1:30. $3.95.

PUBLIC LIBRARY PROGRAMS—This is just a sampler; consult local branches for more. Free unless noted. Muhlenberg branch, 209 W. 23rd St. 9/25 at 3:30, singalong with John Bell... Washington Heights. branch, 1000 St. Nicholas Ave., 9/27 at 3:30, "Lou the Magnificent" magic show... Donnell Library Center, 20 W. 53rd St., stories by the Tale Bearers. 9/30 at 2:30.

RAINBOW PUPPET WORKS—Toni Gustafson, with a Rainbow Puppet Funshop. Throg's Neck branch, 3025 Cross Bronx Expwy (792-2612). 9/25 at 3:30, Aesop's "The Town Mouse and the Country Mouse."

LITTLE RED RIDING HOOD—Papageno Puppet Theater. West Side Y, 5 W. 63rd St. (877-4852). Thru Sept. 30, Sun. at 11 a.m., 1, and 2. $3.

ALLEY POND ENVIRONMENTAL CENTER—228-06 Northern Blvd., Douglaston, N.Y. (229-4000). The first meeting of the Ecology Club is 9/30 at 2. Ages 8-12 pre-register for hikes, crafts, animal care.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co., at Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. $4; $5, adults.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUB"—Youngstars, featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

CENTRAL PARK—Storytelling, at the Hans Christian Andersen statue, the Model Boat Pond at 74th St., Sat. at 11 a.m. thru Sept. See also Belvedere Castle, below.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 9/29, 1-2:30: Bring family photos and mementos to put in the scrapbook you make. Free, but reservations required. 9/30 at 2, "Stories That Dance and Sing," from around the world.

CINDERELLA—Theater Workshop, 317 Merrick Rd., Lynbrook (516-599-1982). 9/29, 9/30 at 1 and 3:30 p.m. $4.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5. Weekends, $3, adults $2; weekdays, $2 and $1. Special exhibits: "Making Your Mark," through Sept.; graffiti—all kinds—through the ages, with related exhibits and workshops; "Color and Light"—prisms, a shadow wall, performance area. 9/29 at 1:30, 9/30 at 3: printmaking workshop. Use stamps and seals to print on cloth.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. 9/30 at 2, "Mommy It's a Renoir." Aline Wolf teaches children about art.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols., 12-5. $1. Exhibit "Soundtracks"... Parent-child workshops: 9/29 at 1:30, watch a film, "Street Freaks," and find materials in Tappan Park to make into a soundpiece. 9/30 at 1:30, listen to a musical trio play Bach to polkas. Free with museum admission.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Tues.-Sat. 10-5; Sun. 1-5.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues. 10-5. Free.

GEM & JEWELRY SEMINARS
at the St. Regis Hotel

Do You Know The Quality of Your Jewelry?

This intensive seminar series provides you with a clear and thorough understanding of the evaluation processes utilized in the grading of diamonds, colored stones and fine jewelry, by means of lecture, audio-visual and, open discussion.

DIAMOND SEMINAR—October 23, 1984 Tuesday 5:30–7:30 PM.

COLORED STONE SEMINAR—November 20, 1984 Tuesday 5:30–7:30 PM.

FINE JEWELRY SEMINAR—January 8, 1985 Tuesday 5:30–7:30 PM.

Pre-registration is required as space is strictly limited. Contact IGI on or before October 22, 1984.
Fee: $35.00 each seminar; all three seminars $85.00.

INTERNATIONAL GEMMOLOGICAL INFORMATION, INC.
A subsidiary of International Gemmological Institute, Inc.
Twenty West 47th Street New York, New York 10036
(212) 398-1700

cafe Carlyle
Presents

The BIG BAND SOUND of Yesterday–TODAY
Vince Giordano's Nighthawks
Sundays and Mondays
Dancing from 9 PM to 1 AM.
Cover – $10 per person. No minimum.
Dinner from 6 PM.
Hotel Carlyle
Madison Avenue at 76th Street Tel. 744-1600

NBC STUDIO TOUR
BEHIND THE SCENES
Monday through Saturday
10:00 AM – 4:00 PM
NBC GUEST RELATIONS
30 Rockefeller Plaza / N.Y., N.Y. 10112
212-664-4000

RADIO HIGHLIGHTS

Wed., Sept. 26

3:00/WNCN—Fantaisie in f, Op.49, **Chopin**; Nutcracker, Op.71: Highlights, **Tchaikovsky**; Andante & Grande Polonaise Brillante, Op.22, **Chopin**.

WNYC—Qt, **Fennimore**; New Music for Bowed Piano, **Scott**.

4:06/WQXR-AM/FM—Cto in D for Viola & Viola d'amore, **Graupner**; Introduction & Allegro, **Ravel**; Ov from Oberto, **Verdi**; Senta's Ballad from The Flying Dutchman, **Wagner**.

6:00/WNCN—Piano trio in e, **Haydn**; Carmen: Suite #1, **Bizet**; Grand Duo Concertante for Cello & Piano on Themes from "Robert le Diable," **Chopin**.

7:00/WNCN—Anniversary Concert. George **Gershwin**. Jasbo Brown Blues; Cuban Ov; Madrigals; Cto for Piano in F.

WNYC—Vitebsk: Trio for Violin, Cello & Piano, **Copland**; Sym #1 "Jeremiah," **Bernstein**; Songs, **Weiner**.

7:06/WQXR-AM/FM—Trio Quasi una ballata, Op.27, **Novak**; Viennese Dances, **Beethoven**.

8:00/WNCN—Great Performances. Live from Lincoln Center. Carmen, **Bizet** (Vergara, Trussel, Hale, Christos, New York City Opera Orch & Chorus/Keene). Simulcast with Channel 13.

WNYC—Sonatine, **Alkan**; Violin Sonata #1, **Bloch**; Sacred Service, **Milhaud**.

8:06/WQXR-AM/FM—Rhapsodic Ov; Sym #5, Op.50, **Nielsen**.

10:00/WNYC—Hallelujah, **Kagel**; The Stone, **Godfrey**.

Thurs., Sept. 27

3:00/WNCN—Orchestral Suite #3 in D, **Bach**; Andantino Varie for Piano Four Hands in b, Op.84, #1, **Schubert**; Belfagor: Ov, **Respighi**.

WNYC—Rara Requiem, **Busotti**; Mass, **Harrison**.

4:06/WQXR-AM/FM—Night Ride and Surprise, **Sibelius**; Violin & Piano Sonata in D, Op.9, **Leclair**; Aria from Bachianas Brasileiras, #5, **Villa-Lobos**; Fantasia in d, **Mozart**.

6:00/WNCN—Faust Ov, **Wagner**; Old Norwegian Romance with Variations for Large Orch, Op.51, **Grieg**; La Belle Helene: Ov, **Offenbach**.

7:00/WNCN—Anniversary Concert. Igor Kipnis, harpsichordist. Suite for Harpsichord #3 in e, Op.59, **Boismortier**; Fantasia in C, **Handel**; Cto for Harpsichord #6 in F, **Bach**.

WNYC—Piano Sonata in F, **Griffes**; Sebastian, Ballet Suite, **Menotti**; Long Ago, Sweetheart Mine, **MacDowell**.

7:06/WQXR-AM/FM—Divertimento for Guitar & Piano, Op.38, **Weber**; Karelia Suite, **Sibelius**; Die Post, **Schubert**.

8:00/WNYC—Santa Fe Chamber Music Festival. Sonata in D for Piano, **Mozart**; Sechs Kleine Klavierstucke, **Schoenberg**; Sonata #6 for Unaccompanied Violin, **Ysaye**.

8:06/WQXR-AM/FM—Sym #6 in b, **Tchaikovsky**; Oriental Procession from Belshazzar's Feast Suite, **Sibelius**.

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. John Rubinstein, host. With baritone Sherrill Milnes, pianist Jon Spong. Works by **Mondonville, Gretry, R. Strauss, Copland, Saint-Saens**, John Duke.

10:00/WNYC—Piano Sonata #10, **Scriabin**.

Fri., Sept. 28

3:00/WNCN—Carnival Ov, Op.92, **Dvorak**; Cto for Piano #2 in f, Op.21, **Chopin**.

WNYC—Music for 18 Musicians, **Reich**.

4:06/WQXR-AM/FM—Cto for Violin & Oboe, **Bach**; Mephisto Waltz, **Liszt**; March and Danse Bohemienne from The Fair Maid of Perth, **Bizet**; Air & Variations, **Krumpholtz**.

6:00/WNCN—Menuet Royal, **Philidor**; Cto for Violin #1 in f-sharp, Op.14, **Wieniawski**.

7:00/WNCN—Anniversary Concert. **Francois Francoeur** and **Florent Schmitt**. Suite #4 for Trumpet, **Francoeur**; Psalm #47, Op.38, **Schmitt**.

WNYC—Bayreuth Festival. Die Meistersinger, **Wagner** (Weikl, Haggander, Jerusalem).

7:06/WQXR-AM/FM—Divertimento in C for Winds, **Haydn**; Flute Cto in a, Op.47, **Spohr**.

8:00/WNCN—Trio Sonata in a, **Telemann**; Water Music, Suite #1 in F, **Handel**; A Pilgrim's Solace 1612: Song "Welcome black Night," **Dowland**.

8:06/WQXR-AM/FM—Brandenburg Cto #1 in F, **Bach**; Sym #92 in G, **Haydn**.

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor. Spartacus Ov, **Saint-Saens**; Cto for Piano in a, Op.16, **Grieg**; and left ol' Joe a bone, amazing! (N.Y. premiere), **Gerald Plain**; Firebird Suite, **Stravinsky**.

9:06/WQXR-AM/FM—The Beaux Arts Trio. Trio in a, Op.50, **Tchaikovsky**; Triple Cto in C, Op.56, **Beethoven**.

Sat., Sept. 29

10:00 a.m./WNCN—Till Eulenspiegel, Op.28, **R. Strauss**; Azulejos, **Albeniz**; Piano Trio in G, **Haydn**.

WNYC—33 Variations on a Waltz by Diabelli, **Beethoven**.

10:06 a.m./WQXR-AM/FM—Ov from Nina, **Paisiello**; Bassoon Cto #1 in B-Flat, **Mozart**; Danse Macabre, **Saint-Saens**; March & Chorus from The Ruins of Athens, **Beethoven**; Daybreak from Florida Suite, **Delius**.

12:00/WNYC—Library of Congress Chamber Music Series. The Enesco Quartet. Qt in E-Flat, Op. 33, #2 "Joke," **Haydn**; Qt in G, Op.22, #2, **Enesco**; Qt #2, **Janacek**.

12:06/WQXR-AM/FM—Dances from The Morning of the Year, **Holst**.

1:00/WNCN—Orchestral Suite #4 in D, **Bach**; Scherzo in D, "Les Vendredis," **Borodin**; Sonata da Camera for Flute, Cello & Harpsichord #1 in D, **Richter**.

2:06/WQXR-AM/FM—Saturday Afternoon at the Opera. Salome, **Strauss** (Behrens, Van Dam, Bohm, Baltsa, Vienna Phil/von Karajan).

3:00/WNCN—Petrouchka: 3 Scenes, **Stravinsky**; Cto for Flute, 2 Violins & Continuo in D, **Vivaldi**; Songs from Op.74, **Chopin**.

4:06/WQXR-AM/FM—Music Mountain Series. Manhattan String Qt. With pianist Abba Bogin. La Oracion del Torero, **Turina**; Qt in F, **Ravel**.

6:00/WNCN—Sonata in a, Op.1, #4: Andante Amoroso, **Sammartini**; Cto for Cello in B-Flat, **Boccherini**; Madama Butterfly: Love duet, **Puccini**.

6:06/WQXR-AM/FM—March for the Prince of Wales, **Haydn**; Carnaval from Roma, **Bizet**.

6:30/WQXR-AM/FM—Four Cabaret Songs, **Schoenberg**; Cabaret Songs, **Weill**.

7:00/WNCN—Anniversary Concert. Fritz Wunderlich, tenor. Lieder, **Schubert**;
Arias, **Various**.

8:06/WQXR-AM/FM—Chamber Music Hall. Souvenir de Florence, **Tchaikovsky**; Fairy Tales, Op.132, **Schumann**.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 American Opera Auditions.

WNCN—Saturday Night Opera. Eugene Onegin, Op.24, **Tchaikovsky** (Kubiak, Burrows, Ghiaurov, Royal Opera House Orch, Covent Garden/Solti).

9:06/WQXR-AM/FM—The Cleveland Orchestra. Isaiah Jackson, conductor. With pianist Joela Jones. Leonore Ov, #3, Op.72, **Beethoven**; Sym of Psalms for Orch & Chorus, **Stravinsky**; Francesca da Rimini, **Tchaikovsky**.

9:30/WKCR—Lucrezia Borgia, **Donizetti** (Caballe).

Sun., Sept. 30

10:00 a.m./WNCN—Cto for Oboe in c: Adagio, **A. Marcello**; Adagio in C, **Mozart**; Cto for Strings & Continuo in G, "Alla Rustica," **Vivaldi**.

WNYC—Sonatas, **Scarlatti**; Ballades, Op.10, **Brahms**.

10:06 a.m./WQXR-AM/FM—Serenade, Op.8, **Beethoven**; Sym in C, **Bizet**; Ballet & Final Tableau from The Wasps, **Vaughan-Williams**.

11:00 a.m./WNCN—Cto Grosso in G, Op.2, #3, **Stanley**; Athalia, Op.74: War March of the Priests, **Mendelssohn**; Sym #99 in E-Flat, **Haydn**.

12:00/WNYC—The Frick Collection. Mezzo-soprano Sarah Walker sings selections by **Enesco, Schumann, Maw, Britten, Mozart, Brahms, Faure, Grieg, Sibelius, Gershwin, Ives**, others.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor. With mezzo-soprano Janet Baker.Cto for Orch (American premiere), **McCabe**; Sea Pictures, Op.37, **Elgar**; Enigma Variations, Op.36, **Elgar**.

3:00/WNYC—Special: Tunnel Hum. With Bonnie Barnett. Participatory vocal rituals encouraging everyone to celebrate our shared humanity in a cyclic, yearly pattern.

3:06/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With mezzo-soprano Brigitte Fassbaender, tenor Jon Frederick West. In Sommerwind, **Webern**; Six pieces for Orch, Op.6 , **Webern**; Das Lied von der Erde, **Mahler**.

5:00/WNCN—Le Parnasse, ou L'Apotheose de Corelli in b, **F. Couperin**; Sonata for Piano #1 in f, Op.2, #1, **Beethoven**; Sym #24 in B-Flat, **Mozart**.

6:00/WNYC—Baroque and Beyond. A concert by gambist Wieland Kujiken and harpsichordist Robert Kohnen. Gamba sonata in D, **Bach**; Suite #2 in A, **Couperin**; 32 Variations on "Les Folies d'Espagne," **Marais**.

7:00/WNCN—Anniversary Concert. David Oistrakh, violinist. Extase, Op.21, **Ysaye**; Cto for Violin #5 in A, **Mozart**; Love Song, Op.7, #1, **Suk**.

8:00/WNYC—St. Louis Symphony Orchestra. Leonard Slatkin, conductor. Piano Cto in G, **Ravel**; Nights in the Gardens of Spain, **Falla**; Sym #60, **Haydn**.

8:06/WQXR-AM/FM—Act III from Gotterdammerung, **Wagner** (Nilsson, Ludwig, Windgassen, Fischer-Dieskau, Frick, Vienna Phil/Solti).

10:00/WNYC—Absalon fili mi, **Desprez**; Earth's Magnetic Field, **Dodge**; Till the End of Time, **Micus**.

Mon., Oct. 1

3:00/WNCN—Cto Grosso in G, Op.6, #1, **Handel**; Academic Festival Ov, Op. 80, **Brahms**; Rhapsody in Blue, **Gershwin**.

WNYC—Guest Bob Baksa discusses his chamber works.

4:06/WQXR-AM/FM—Bolero, **Ravel**; Dances, Op.9, **Schubert**; Cto in a for 2 Oboes & Strings, **Vivaldi**.

7:00/WNCN—Anniversary Concert. Vladimir Horowitz, pianist. Sonatas, **D. Scarlatti**; Ballade #4 in f, O.52, **Chopin**; Ballade #2 in b, **Liszt**; Prelude in g, Op. 23, #5, **Rachmaninoff**.

WNYC—Jeptha Ov, **Handel**; The Musical Offering, **Bach**; Water Music, **Handel**.

7:06/WQXR-AM/FM—Cto Grosso in G, Op.3, **Handel**; Cto in E-Flat for 2 Horns & Orch, **Rossetti**; Impromptu #1 in A-Flat, Op.29, **Chopin**.

8:00/WNCN—Royal Fireworks Music, **Handel**; Sonata for Piano in C, **Haydn**; Cto for Violin in a, **Bach**.

8:06/WQXR-AM/FM—Piano Cto #3 in d, **Rachmaninoff**; Etude #8 in F, Op.10, **Chopin**.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. With violinist Daniel Heifetz; pianist Jonathan Feldman. Sonata #2 in D, Op.94a, **Prokofiev**; Prelude & Allegro, **Kreisler**; Sonata #3 in d, Op.108, **Bach**.

9:06/WQXR-AM/FM—Boston Symphony Orchestra. Seiji Ozawa, conductor. With sopranos Jessye Norman and Edith Wiens. Sym #2 in c, **Mahler**.

10:00/WNYC—Reverie, **Debussy**.

Tues., Oct. 2

3:00/WNCN—Brandenburg Cto #3 in G, **Bach**; Cto for Piano #9 in E-Flat, **Mozart**.

4:06/WQXR-AM/FM—Trio Sonata in B-Flat, **Telemann**; Russian Easter Ov, **Rimsky-Korsakov**; Serenade #1, **Sibelius**.

5:00/WNCN—Sonata for Piano in b, Op.5, **R. Strauss**; Sym #1, Op.25, **Prokofiev**.

7:00/WNCN—Anniversary Concert. **Max Bruch and Paul Dukas**. Cto for Violin #1 in g, Op.26, **Bruch**; Sorcerer's Apprentice, **Dukas**.

WNYC—String Qt #1 in g, **Nielsen**.

7:06/WQXR-AM/FM—Flute & Oboe Cto in C, **Salieri**; Symphonic Suite of Waltzes, Op.110, **Prokofiev**.

8:00/WNCN—Abbey Simon, piano. Live from the WNCN Performance Studio.

WNYC—Chamber Music Society of Lincoln Center. The Emerson String Qt. String Qt in C, **Mozart**; String Qt #14 in c, **Schubert**.

8:06/WQXR-AM/FM—Sym #91 in E-Flat, **Haydn**; Per la Flor del Llori Blau, **Rodrigo**.

9:00/WNCN—Solomon: Sinfonia, **Handel**; Orfeo et Euridice: Dance of the Blessed Spirits, **Gluck**; Flying Dutchman Ov, **Wagner**.

9:06/WQXR-AM/FM—Philadelphia Orchestra. Riccardo Muti, conductor. Macbeth, **Verdi**.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Sept. 26-28 and Oct. 1-2

❷ **WCBS**
212-975-4321
❹ **WNBC**
212-664-4444
❺ **WNEW**
212-535-1000
❼ **WABC**
212-887-7777
❾ **WOR**
212-764-7000
⓫ **WPIX**
212-949-1100
⓭ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
Ⓗ **HOME BOX OFFICE**
212-484-1100
Ⓝ **UPTOWN**
212-942-7200
Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ News
⓫ Wed–Fri/Civic Programming
Mon/MDTV: Your Profession
Tue/Carrascolendas
Ⓗ Thu/**Movie**: The Wild Pony
Ⓢ Wed/Island of Nevawuz

6:30
❷ ❹ News
❺ Popeye
❾ Jimmy Swaggart
⓫ Great Space Coaster
Ⓗ Wed, Fri/National Geographic Special: Incredible Machine
Mon/We Think the World Is Round
Tue/David Copperfield
Ⓢ Fri, Mon/Thunderbirds 2086

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Scooby Doo
Ⓗ Mon/**Movie**: A Boy Named Charlie Brown
Ⓢ Mon/**Movie**: The Next One
Thu/Professor Potter's Magic Potion

7:30
❺ He-Man and the Masters of the Universe I
⓫ Heathcliff
Ⓗ Wed/Fraggle Rock
Thu/Coming Attractions
Fri/**Movie**: Airplane II: The Sequel
Ⓢ Tue/Runaway Island

8:00
❺ Woody Woodpecker
❾ New Jersey People
⓫ Superfriends
Ⓗ Wed, Tue/ **Movie**: A Streetcar Named Desire
Ⓢ Fri/**Movie**: Pygmalion
Mon/Island of Nevawuz

8:30
❺ Plastic Man
❾ Straight Talk
⓫ Tom and Jerry
Ⓢ Thu/Faerie Tale Theatre (cc)
Ⓦ Mon/Coming Attractions

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Happy Days
Ⓗ Fri/Remember When
Mon/Best Legs in the Eighth Grade
Ⓢ Wed/Cher—A Celebration at Caesars
Mon/Righteous Apples
Ⓦ Wed/**Movie**: Piaf
Thu/**Movie**: David and Lisa
Fri/**Movie**: Kiss Me Kate
Mon/**Movie**: Warlords of the 21st Century
Tue/**Movie**: One Man

9:30
❷ Anything for Money
❺ WKRP in Cincinnati
❾ News
⓫ Laverne & Shirley
Ⓢ Mon/Pick Up Your Feet
Movie: The King's Thief

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Welcome Back, Kotter
❾ Romper Room
⓫ Mork & Mindy
Ⓗ Wed/**Movie**: King of the Mountain
Thu/**Movie**: My Favorite Year
Fri/**Movie**: Slapstick of Another Kind
Mon/**Movie**: Never Say Never Again (cc)
Tue/**Movie**: The Promise
Ⓢ Wed/**Movie**: The Prodigal
Thu/**Movie**: Young Cassidy
Fri/**Movie**: Lady Without a Passport
Mon/**Movie**: Reunion in Vienna

10:30
❷ *Press Your Luck*
❹ Sale of the Century
❺ All in the Family (except Fri)
Fri/Healthbeat Magazine
❼ New $100,000 Name That Tune
⓫ Family

11:00
❷ *Price Is Right*
❹ Wheel of Fortune
❺ The Waltons
❼ Celebrity Family Feud
❾ Partridge Family
Ⓢ Tue/**Movie**: Never Say Never Again (cc)
Ⓦ Public Affairs

11:30
❹ Scrabble
❼ Loving
❾ Bewitched
⓫ Best Talk in Town
Ⓗ Wed/**Movie**: Summer Solstice
Thu/The Investigators
Fri/**Movie**: The Bunker
Ⓢ Fri/**Movie**: All the President's Men

12 **NOON**
❷ Body Language
❹ Super Password
❺ Midday
❼ Family Feud
❾ ⓫ News
Ⓗ Thu/**Movie**: Gandhi (cc)
Tue/Willie Nelson and Family
Ⓢ Wed/**Movie**: Grease 2
Thu/**Movie**: The Black Stallion Returns
Mon/**Movie**: The Man From Snowy River
Ⓦ Wed/**Movie**: To Begin Again
Thu/**Movie**: Brainstorm
Fri/**Movie**: Baby It's You
Mon/**Movie**: Twilight Time
Tue/**Movie**: Betrayal

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ *Ryan's Hope*
⓫ Wed/**Movie**: Black Narcissus (1947). Deborah Kerr, David Farrar.
Thu/**Movie**: Minnesota Clay (1966). Cameron Mitchell, George Reviere.
Fri/**Movie**: The Barbarian and the Geisha (1958). John Wayne, Eiko Ando.
Mon/**Movie**: Skyjacked (1972). Charlton Heston, Yvette Mimieux.
Tue/**Movie**: Welcome to Hard Times (1967). Henry Fonda, Janice Rule.
Ⓗ Wed/**Movie**: Sakharov (cc)
Mon/**Movie**: Eddie Macon's Run

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/*Exciting World of Speed and Beauty*
Thu–Tue/*The Saint*

1:30
❷ As the World Turns
❾ Wed/**Baseball**: Mets vs. Philadelphia Phillies
Ⓗ Tue/The Nightmare of Cocaine
Ⓢ Tue/**Movie**: All the President's Men

2:00
❹ Another World
❺ News
❼ One Life to Live
❾ Thu–Tue/Joker's Wild
Ⓗ Fri/The Best Legs in the Eighth Grade
Mon/**Movie**: Romantic Comedy
Ⓢ Wed/**Movie**: The Next One
Thu/**Movie**: Eddie Macon's Run
Fri/**Movie**: Ball of Fire
Mon/**Movie**: Escape From East Berlin
Ⓦ Wed/**Movie**: Ladies and Gentlemen, the Fabulous Stains
Thu/**Movie**: Yojimbo
Fri/**Movie**: Gate of Hell
Mon/**Movie**: The Verdict
Tue/**Movie**: La Strada

2:15
❺ Popeye

2:30
❷ Capitol
❺ Flintstones
❾ Thu–Tue/Tic Tac Dough
⓫ Jetsons
Ⓗ Wed/**Movie**: Eddie Macon's Run
Tue/**Movie**: Sakharov (cc)

3:00
❷ *Guiding Light*
❹ Santa Barbara
❺ *Inspector Gadget*
❼ General Hospital
Tue/**Baseball**: TBA
❾ Thu–Fri/Dating Game
⓫ Superfriends

3:30
❺ Woody Woodpecker and Bugs Bunny
❾ Thu–Tue/Newlywed Game
⓫ Heathcliff
Ⓗ Thu/Coming Attractions
Ⓦ Wed/**Movie**: It Came From Hollywood
Fri/**Movie**: My Fair Lady

4:00
❷ Rockford Files
❹ Love Connection
❺ Fat Albert and the Cosby Kids
❼ Edge of Night
❾ Thu/**Movie**: The Alien's Return (1979). Jan-Michael Vincent, Cybill Shepherd.
Fri/**Movie**: The Monster Club (1981). Vincent Price, Donald Pleasence
Mon/**Movie**: I Want to Keep My Baby (1976). Mariel Hemingway, Susan Anspach.
Tue/**Movie**: Strangers: The Story of a Mother and Daughter (1979). Bette Davis, Gena Rowlands.
⓫ Voltron
⓭ Sesame Street
Ⓗ Wed/Fraggle Rock
Thu/**Movie**: The Wild Pony
Fri/*The Electric Grandmother*
Ⓢ Wed/Island of Nevawuz
Thu/Robbers, Rooftops and Witches
Fri/Righteous Apples
Mon/Nobody's Boy
Tue/Runaway Island
Ⓦ Thu/**Movie**: Without a Trace
Tue/Movie Talk

4:15
❾ Wed/Kiner's Korner

4:30
❹ *People's Court*
❺ He-Man and the Masters of the Universe II
❼ New York Style
❾ **Movie**: Laserblast (1978). Roddy McDowall, Keenan Wynn.
⓫ Happy Days
Ⓗ Wed/National Geographic Special: Incredible Machine
Fri/A Single Light
Tue/David Copperfield
Ⓢ Fri/Thunderbirds 2086
Ⓦ Mon/**Movie**: Silver Dream Racer
Tue/**Movie**: M

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
⓫ Little House on the Prairie
⓭ Electric Company
Ⓗ Mon/**Movie**: A Boy Named Charlie Brown
Ⓢ Wed/**Movie**: Hercules (cc)
Thu/Runaway Island
Ⓦ Wed/**Movie**: T.A.G.

5:30
⓭ Reading Rainbow
Ⓗ Wed/**Movie**: Summer Solstice
Thu/**Movie**: Krull
Fri/Fraggle Rock
Ⓢ Mon/Righteous Apples

Evening, Sept. 26-28 and Oct. 1-2

Wed., Sept. 26

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Brooklyn College Presents

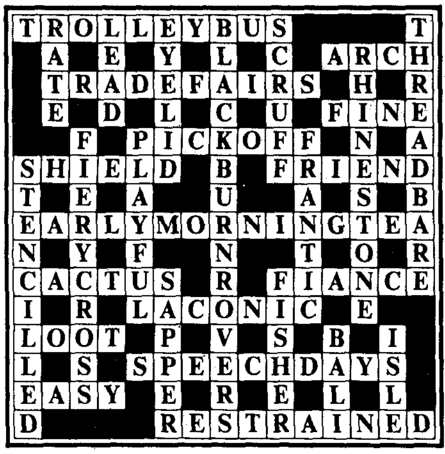
6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting IV
㉛ News From City Hall Comment
Ⓗ **Movie**: French Postcards
Ⓦ News

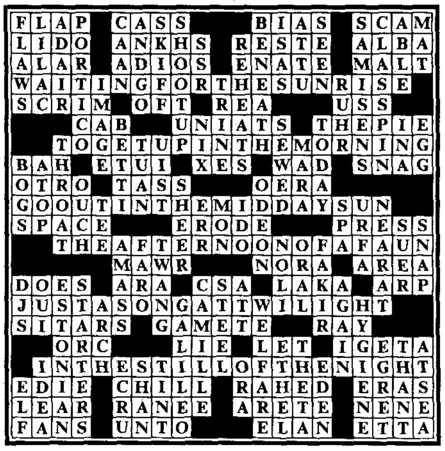
7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ *Jeffersons*
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
Ⓢ Cher—A Celebration at Caesars
Ⓦ Sports Special

7:30
❷ Wheel of Fortune
❹ *Family Feud*
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ New Tech Times
Ⓦ **Baseball**: Yankees vs. Baltimore Orioles

8:00
❷ **Movie**: Mistral's Daughter (1984). Stephanie Powers, Stacy Keach. The story of three generations of women bound together by their love for one man. Part 3

SOLUTIONS TO LAST WEEK'S PUZZLES





NEW YORK

READER SERVICES

Moving?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

New Subscription or Renewal?

Fifty issues of *New York*, only $33.00. Please check the appropriate box.

Unlisting Service?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

☐ New subscription.

☐ Renewal.

☐ Payment enclosed.

☐ Bill me later.

☐ Change of address; please note new address.

☐ Please do not make my name and address available to other publications or companies.

NAME

ADDRESS APT. NO.

CITY STATE ZIP

Attach mailing label here and send to:

NEW YORK MAGAZINE
P.O. Box 2979
Boulder, Colorado 80322

TELEVISION

(Part 1, Mon., Sept. 24, 9 p.m.; Part 2, Tue., Sept. 25, 8 p.m.).
④ Highway to Heaven
⑤ Rituals
⑦ Fall Guy (Season Premiere)
⑨ News Nine: Prime Time
⑪ **Movie:** Smash-Up on Interstate 5 (1976). Robert Conrad, Buddy Ebsen. Become intimate with the victims of a 39-car freeway pile-up.
⑬ Great Perfomances: Live From Lincoln Center: New York City Opera: Carmen (Stereo simulcast over WNCN-FM)
㉑ All Creatures Great and Small
㉛ All the Special Children
Ⓗ **Movie:** Sakharov (cc)
Ⓝ **Movie:** The Shop on Main Street
Ⓢ **Movie:** The Verdict

8:30
⑤ P.M. Magazine
⑨ **Movie:** The Great Smokey Roadblock (1976). Henry Fonda, Eileen Brennan.

9:00
⑤ Merv Griffin
⑦ Dynasty (Season Premiere)
⑨ Facts of Life
㉑ To the Manor Born
㉛ John Callaway Interviews: Helen Hayes

9:30
⑨ It's Your Move
㉑ Bless Me Father

10:00
④ St. Elsewhere
⑤ ⑪ News
⑦ Hotel (Season Premiere) (cc)
㉑ Good Neighbors
㉛ Oil Kingdoms
Ⓗ **Movie:** Eddie Macon's Run
Ⓢ **Movie:** Mandingo
Ⓦ **Movie:** It Came From Hollywood

10:15
Ⓝ **Movie:** So Long at the Fair

10:30
⑨ Jackie Gleason
⑪ News
㉑ Hitchhiker's Guide to the Galaxy, Part 2

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
㉑ Tony Brown's Journal

11:30
② Magnum, P.I.
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
⑬ MacNeil/Lehrer Newshour
㉑ Latenight America
Ⓗ Joe Piscopo Special
Ⓦ Electric Blue

12 MIDNIGHT
⑦ Eye on Hollywood
⑨ Hawaii Five-O
⑪ Star Trek

12:15
Ⓝ **Movie:** Gal Young 'Un
Ⓢ **Movie:** Hercules (cc)

12:30
② **Movie:** Killjoy (1984). Robert Culp, Nancy Marchand.
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
Ⓗ **Movie:** French Postcards
Ⓦ **Movie:** Ladies and Gentlemen, the Fabulous Stains

1:00
⑦ **Movie:** Hot Blood (1956). Jane Russell, Cornell Wilde.
⑨ The Saint
⑪ Twilight Zone

1:30
④ Jeopardy
⑤ Hogan's Heroes
⑪ News

2:00
② News
④ Sally Jessy Raphael
⑤ **Movie:** Amazing World of Psychic Phenomena (1977). Raymond Burr narrates.
⑨ Joe Franklin
⑪ Emergency!
Ⓢ **Movie:** Friday the 13th, Part 3
Ⓦ Movie Talk

2:10
Ⓗ **Movie:** King of the Mountain

2:30
④ Mary Tyler Moore
Ⓦ **Movie:** Blood Relatives

3:00
④ Mary Tyler Moore
⑨ **Movie:** Jane Eyre (1944). Joan Fontaine, Orson Welles.
⑪ Kung Fu

3:30
④ Mary Tyler Moore

3:40
Ⓢ **Movie:** Grease 2

3:45
Ⓗ **Movie:** Sakharov (cc)

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:02
⑤ CMESat

4:30
④ Here's Lucy
⑪ Biography

4:32
⑤ CMESat

5:00
④ More Real People
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

5:35
Ⓢ Cher—A Celebration at Caesars

Thu., Sept. 27

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Bits, Bytes and Buzzwords
㉛ McLaughlin Group

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Cityscope
Ⓦ **Movie:** The Sender

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Nightly Business Report
㉛ Great Performances: Live From Lincoln Center: New York City Opera: Carmen
Ⓗ The Investigators

8:00
② Magnum, P.I.
④ The Cosby Show
⑤ Rituals
⑦ People Do the Craziest Things
⑨ News Nine: Prime Time
⑪ **Movie:** Gray Lady Down (1978). Charlton Heston, Stacy Keach. Attempts are made to rescue the crew of a nuclear submarine buried in an underwater landslide.
⑬ De Bono's Thinking Course
㉑ Long Island Week
Ⓗ Inside the NFL
Ⓝ La Passante
Ⓢ **Movie:** The Black Stallion Returns

8:30
④ Family Ties
⑤ P.M. Magazine
⑦ Who's the Boss? (cc)
⑨ **Movie:** The Missiles of October (1974). William Devane, Martin Sheen. Dramatization of the Bay of Pigs nuclear missile crisis.
㉑ State of the Arts

9:00
② Simon & Simon (Season Premiere)
④ Cheers
⑤ Merv Griffin
⑦ Glitter (cc)
⑬ Mystery!: Sergeant Cribb (cc)
㉑ Vietnam: A Television History, Part 12 (cc)
Ⓗ **Movie:** Gandhi (cc)
Ⓦ **Movie:** Piaf

9:30
④ Night Court

10:00
④ Hill Street Blues
⑤ ⑪ News
⑦ 20/20
⑬ Raphael
㉑ Long Island Speak-Out
Ⓝ **Movie:** Lies My Father Told Me
Ⓢ Brothers (cc)

10:30
⑪ News
Ⓢ Steambath

11:00
② ④ ⑦ News
⑤ Taxi
⑪ Odd Couple
⑬ MacNeil/Lehrer Newshour
㉑ Long Island Week
Ⓢ **Movie:** Eddie Macon's Run
Ⓦ **Movie:** Between the Covers

11:30
② Newhart
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America

12 MIDNIGHT
② **Movie:** The Choice (1981). Susan Clark, Mitchell Ryan.
⑦ Eye on Hollywood
⑨ Racing From Roosevelt
⑪ Star Trek
⑬ Masterpiece Theatre: Private Schulz (cc)
Ⓝ **Movie:** Dona Flor and Her Two Husbands

12:20
Ⓗ **Movie:** My Favorite Year

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
⑨ Jackie Gleason
Ⓦ **Movie:** Brainstorm

12:40
Ⓢ **Movie:** Ladies and Gentlemen, the Fabulous Stains

1:00
⑦ **Movie:** The Man (1971). James Earl Jones, Martin Balsam.
⑨ The Saint
⑪ Twilight Zone

1:30
④ Jeopardy
⑤ Hogan's Heroes
⑪ News

1:55
Ⓗ **Movie:** North Dallas Forty

2:00
② News
④ Sally Jessy Raphael
⑤ **Movie:** Dear Heart (1965). Glenn Ford, Geraldine Page.
⑪ Emergency!

2:15
Ⓢ **Movie:** The Stud

2:30
④ Mary Tyler Moore
Ⓦ **Movie:** Five Days One Summer

3:00
④ Mary Tyler Moore
⑨ **Movie:** Belles on Their Toes (1952). Myrna Loy, Jeanne Crain.
⑪ Kung Fu

3:30
④ Mary Tyler Moore

3:55
Ⓢ Brothers (cc)

4:00
④ Here's Lucy
⑪ Abbott and Costello
Ⓗ The Investigators

4:30
④ Here's Lucy
⑪ Biography
Ⓗ **Movie:** Krull
Ⓢ Runaway Island

5:00
④ More Real People
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Fri., Sept. 28

6:00
② ④ ⑦ News

❺ *Three's Company*
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Victory Garden
㉛ *Big Red Football*
Ⓗ Remember When
Ⓢ **Movie:** Deal of the Century

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ News From City Hall Comment
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ *News Nine: Prime Time*
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Presente
Ⓗ Inside the NFL
Ⓦ **Movie:** Baby, It's You

7:30
❷ Wheel of Fortune
❹ *Family Feud*
❺ All in the Family
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Montreal Expos
⓫ News
㉑ Nightly Business Report
㉛ Dallas: A Stake in the Arts

8:00
❷ Dukes of Hazzard
❹ **Special:** Bob Hope Presents the Hilarious Unrehearsed Antics of the Stars
❺ Rituals
❼ Benson (cc)
⓫ **Baseball:** Yankees vs. Detroit Tigers
⓭ *Washington Week in Review*
㉑ Castle
㉛ Powerhouse
Ⓗ **Movie:** Zapped!
Ⓝ **Movie:** The Draughtsman's Contract
Ⓢ **Movie:** Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)

8:30
❺ P.M. Magazine
❼ Webster
⓭ Wall $treet Week With Louis Rukeyser
㉛ Making of Mankind

9:00
❷ Dallas (Season Premiere)
❹ Hunter
❺ Merv Griffin
❼ Hawaiian Heat
⓭ Charlie Muffin
㉑ **Movie:** Gangs, Inc. (1941). Jean Woodbury, Alan Ladd.
Ⓦ **Movie:** The Entity

9:30
㉛ Masterpiece Theatre: Private Schultz
Ⓢ **Movie:** Manhattan

10:00
❷ Falcon Crest (Season Premiere)
❹ Miami Vice
❺ News
❼ Matt Houston (cc)
❾ Hawaii Five-O
Ⓗ **Movie:** The World According to Garp
Ⓝ **Movie:** Les Biches

10:30
⓫ News
㉑ The Men of Company 208
㉛ Eye on Dance

11:00
❷ ❹ ❼ News
❺ Taxi
❾ *Phil Silvers Show*
⓫ News
⓭ **Movie:** They Might Be Giants (1971). Joanne Woodward, George C. Scott.
㉑ Long Island Week
Ⓦ Leonard Report

11:30
❷ **Movie:** The Adventures of Sherlock Holmes (1939). Basil Rathbone, Nigel Bruce.
❹ Tonight
❺ Charlie's Angels
❼ *Nightline*
❾ Burns and Allen
⓫ Odd Couple
㉑ Latenight America
Ⓢ **Movie:** All the President's Men
Ⓦ **Movie:** Randy, the Electric Lady

12 **MIDNIGHT**
❼ ABC Rocks
❾ Top 40 Videos
⓫ Honeymooners
Ⓝ **Movie:** Bob le Flambeur

12:20
Ⓗ **Movie:** Private School

12:30
❹ Friday Night Videos
❺ Starsky and Hutch
❼ New York Hot Tracks
⓫ Star Trek

1:00
❾ The Saint

1:26
❷ Music Magazine

1:30
❺ America's Top Ten
⓫ News
Ⓦ **Movie:** Eddie and the Cruisers

1:50
Ⓗ Joe Piscopo Special

1:56
❷ **Movie:** Force Five (1975). Gerald Gordon, Nick Pryor.

2:00
❹ Jeopardy
❺ **Movie:** The Diary of a Murderess (1974). Marisa Mell, Richard Conte.
❼ *Entertainment Tonight*
❾ Joe Franklin
⓫ Solid Gold
Ⓢ **Movie:** Deal of the Century

2:30
❹ Sally Jessy Raphael
❼ **Movie:** The Girl Most Likely To . . . (1973). Stockard Channing, Edward Asner.

2:45
Ⓦ **Movie:** Rashomon

2:55
Ⓗ Inside the NFL

3:00
❹ **Special:** Ronny Milsap Celebration
❾ **Movie:** Apartment for Peggy (1948). Jeanne Crain, William Holden.
⓫ Kung Fu

3:25
❷ **Movie:** The Sugarland Express (1975). Goldie Hawn, Ben Johnson.

3:36
❺ **Movie:** She Demons (1958). Irish McCalla, Tod Griffin.

3:45
Ⓢ **Movie:** Everything You Always Wanted to Know About Sex (But Were Afraid *to Ask*)

4:00
⓫ *Abbott and Costello*
Ⓗ **Movie:** Monsignor

4:30
⓫ Biography

5:00
❹ Music City USA
❾ News
⓫ Insight

5:30
❷ Public Hearing
❹ Here's Lucy
❾ **Movie:** Miranda (1948). Glynis Johns, Margaret Rutherford.
⓫ News
Ⓢ Righteous Apples

Mon., Oct. 1

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Do It Yourself
Ⓢ **Movie:** Eddie Macon's Run

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Rod and Reel
㉛ News From City Hall Comment
Ⓗ Best Legs in the Eighth Grade
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Y.E.S., Inc.
Ⓦ **Movie:** Gloria

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ *All in the Family*
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ International Edition
Ⓗ Fraggle Rock

8:00
❷ Scarecrow and Mrs. King (Season Premiere)
❹ TV's Bloopers and Practical Jokes
❺ Rituals
❼ Call to Glory
❾ News Nine: Prime Time
⓫ **Movie:** The Legacy (1979). Katharine Ross, Sam Elliott. A group of people are assembled in an English mansion where weird and deadly events plague them.
⓭ Wonderworks
㉑ Undersea World of Jacques Cousteau
㉛ On Television: The Violence Factor
Ⓗ **Movie:** Never Say Never Again (cc)
Ⓝ **Movie:** Seeing Red
Ⓢ **Movie:** The Man From Snowy River

8:30
❺ P.M. Magazine
❾ **Movie:** The Kremlin Letter (1970). Bibi Andersson, Richard Boone. A team of spys try to retrieve a letter with the potential to cause an international disaster.

9:00
❷ **Movie:** Passions (1984). Joanne Woodward, Lindsay Wagner. A man involved in a love triangle dies suddenly, pitting his wife and his mistress against one another.
❹ **Special:** The Tonight Show Starring Johnny Carson: 22nd Anniversary
❺ Merv Griffin
❼ ***Football:*** *Cincinnati* Bengals vs. Pittsburgh Steelers (cc)
⓭ Heritage: Civilization and the Jews (cc)
㉑ *Nature of Things*
㉛ America Works

9:15
Ⓦ **Movie:** Still of the Night

9:30
㉛ Looking East

10:00
❺ ⓫ News
⓭ Women's Lives. Documentary about Dr. Ruth Tichauer, a 72-year-old medical pioneer living in the wilds of Bolivia.
㉑ *On Television: The Violence Factor*
㉛ German Professional Soccer
Ⓝ **Movie:** Nostalghia
Ⓢ **Movie:** Humanoids From the Deep

10:15
Ⓗ Joe Piscopo Special

10:30
⓫ News

11:00
❷ ❹ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ Nuclear National Park
Ⓦ **Movie:** *For Richer, For Poorer*

11:30
❷ Simon & Simon
❹ David Letterman
❺ Charlie's Angels
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
Ⓗ **Movie:** Eddie Macon's Run
Ⓢ D.C. Beach Party—A Musical Celebration

12 **MIDNIGHT**
❼ News
❾ Hawaii Five-O
⓫ Star Trek
⓭ Butterflies
Ⓝ **Movie:** Padre Padrone

12:30
❷ McMillan & Wife
❹ David Letterman
❺ Starsky and Hutch
❼ Nightline
Ⓢ **Movie:** Eddie Macon's Run
Ⓦ **Movie:** Warlords of the 21st Century

1:00
❼ Entertainment Tonight
❾ The Saint
⓫ Twilight Zone

1:05
Ⓗ Best Legs in the Eighth Grade

1:30
❹ Jeopardy
❺ Hogan's Heroes
❼ **Movie:** The Challenge (1969). Darren McGavin, James Whitmore.
⓫ News

2:00
❷ News
❹ Sally Jessy Raphael
❺ *Rat Patrol*
❾ Joe Franklin
⓫ Emergency!
Ⓦ **Movie:** Gloria

2:10
Ⓗ **Movie:** Carny
Ⓢ **Movie:** The Prey

2:30
❹ Mary Tyler Moore
❺ Best of Midday

3:00
❹ Mary Tyler Moore
❾ **Movie:** Battle Circus (1953). Humphrey Bogart, June Allyson.
⓫ Kung Fu

3:30
❹ Mary Tyler Moore
❺ Off the Set
Ⓢ **Movie:** Humanoids From the Deep

4:00
❹ Here's Lucy
⓫ *Abbott and Costello*
Ⓗ **Movie:** Never Say Never Again (cc)

4:30
❹ Here's Lucy
⓫ Biography

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
Ⓢ Nobody's Boy

Tue., Oct. 2

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Antiques and Americana
Ⓗ **Movie:** A Streetcar Named Desire
Ⓢ **Movie:** Dodsworth

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Watercolors
㉛ News From City Hall Comment
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ All About TV
Ⓦ **Movie:** The Boat Is Full

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Colorsounds

8:00
❷ AfterMASH
❹ A-Team
❺ Rituals
❼ **Baseball:** National League Championship Series: Game One
❾ News Nine: Prime Time
⓫ TBA
⓭ Nova (cc)
㉑ The Pallisers
㉛ Voyage of the Mimi
Ⓗ **Movie:** The Promise
Ⓝ **Movie:** Yol
Ⓢ **Movie:** Never Say Never Again (cc)

8:30
❷ E/R
❺ P.M. Magazine
❾ **Movie:** Tea and Sympathy (1956). Deborah Kerr, John Kerr. A prep-school boy, filled with self-doubts, feels a desperate need to prove himself.
㉛ Fonseca: In Search of Coyte

9:00
❷ **Movie:** Obsessive Love (1984). Yvette Mimieux, Simon MacCorkindale. An introverted women becomes obsessed with the star of a soap opera who finds himself in real danger when he does not reciprocate.
❹ Riptide
❺ Merv Griffin
⓫ TBA
⓭ Heritage: Civilization and the Jews (cc)
㉑ *Masterpiece Theatre:* Private Schulz (cc)
㉛ Opera From Arena di Verona: Tosca
Ⓦ **Movie:** Betrayal

10:00
❹ Remington Steele
❺ ⓫ News
⓭ The Constitution: That Delicate Balance (cc)
㉑ Dixieland Jazz From New Orleans
Ⓗ The Nightmare of Cocaine
Ⓝ **Movie:** Passion d'Amore

10:30
⓫ News
Ⓢ Best of Bizarre (cc)

11:00
❷ ❹ News
❺ Taxi
❾ Phil Silvers Show
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ International Edition
Ⓗ **Movie:** Sakharov (cc)
Ⓢ Brothers (cc)
Ⓦ **Movie:** Adam and Nicole

11:30
❷ News From the Campaign Trail
❹ Tonight
❺ Charlie's Angels
❼ News
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
Ⓢ Steambath

12 ***MIDNIGHT***
❷ Fall Guy
❼ Nightline
❾ Hawaii Five-O
⓫ Star Trek
⓭ To the Manor Born
Ⓝ **Movie:** Moonlighting
Ⓢ **Movie:** Paradise

12:30
❹ David Letterman
❺ Starsky and Hutch

For Your Added
LISTENING & DINING PLEASURE
LIVE MUSIC
In Our Sidewalk Cafe-Bar
Wed. thru Sat. Evenings from 5 p.m.
and Sunday Brunch
THE NEW Junior's
MOST FABULOUS
RESTAURANT/CAFE/CATERERS
A Landmark in Downtown Brooklyn for Over 50 Years
CATERING
To Home • Office • Showroom
For Any Occasion
Open Daily & Sunday 6:30 AM-1:30 AM
FRI & SAT to 3 AM
CALL 852-5257
FLATBUSH AVE EXT & DeKALB AVE, BKLYN

Salta in Bocca
NORTHERN ITALIAN CUISINE
179 Madison Avenue
(Bet. 33rd & 34th Sts.)
N.Y.C. 10016
684-1757

City Luck
Chinese Restaurant
For luncheon - dinner or a private party up to 150 persons . . . Our master chefs will make the world of difference in the preparation of Chinese specialties.
CANTONESE * SZECHUAN * HUNAN
Cocktail Lounge - Open 7 Days - 832-2350
127 EAST 54th STREET
(BET. PARK & LEXINGTON AVES.)

VILLA MOSCONI
GREENWICH VILLAGE
Lunch-Cocktails-Dinner
res. 673-0390
69 MacDougal St
(bet. Bleecker & Houston)
"Inspirational"
CLASSIC ITALIAN CUISINE
All Pasta
Made on Premises

THE RED BARON
International Nouvelle
Quality Service Relaxation
on Columbus Avenue
Brunch/Lunch/Dinner/Daily 'til 1 a.m./Fri., Sat. 'til 2 a.m.
201 Columbus Ave. at 69th St./799-8090

LUNCH BRUNCH DINNER COCKTAILS
La Crêpe
CAFE
57 West 56th St. (Bet. 5th & 6th Aves.) 247-1136

❼ Eye on Hollywood

1:00
❷ Columbo
❼ Entertainment Tonight
❾ The Saint
⓫ Twilight Zone
🅦 **Movie:** Knife in the Water

1:05
🅗 Willie Nelson and Family

1:30
❹ Jeopardy
❺ Hogan's Heroes
❼ **Movie:** Scarecrow (1973). Gene Hackman, Al Pacino.
⓫ News

1:40
🅢 **Movie:** All the President's Men

2:00
❷ News
❹ Sally Jessy Raphael
❺ **Movie:** The Brain (1969). David Niven, Jean-Paul Belmondo.
❾ Joe Franklin
⓫ Emergency!

2:30
❹ Mary Tyler Moore

2:40
🅗 **Movie:** Slapstick of Another Kind

2:45
🅦 **Movie:** Pink Motel

3:00
❹ Mary Tyler Moore
❾ **Movie:** Honeymoon Hotel (1964). Robert Goulet, Nancy Kwan.
⓫ Kung Fu

3:30
❹ Mary Tyler Moore

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:04
❺ Surgsat

4:10
🅗 **Movie:** A Streetcar Named Desire
🅢 Best of Bizarre (cc)

4:30
❹ Here's Lucy
⓫ Biography

4:34
❺ Eyesat

4:45
🅢 Steambath

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅢 **Movie:** Dodsworth

Weekend, Sept. 29-30

Sat., Sept. 29

6:00
❷ Patchwork Family
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report
🅗 Water Babies
🅢 **Movie:** Grease 2

6:30
❹ Sonrisa
❺ Insight
⓫ Wild Kingdom

7:00
❷ Kidsworld
❹ Vegetable Soup
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Tom and Jerry

7:30
❷ Captain Kangaroo
❹ Kidalittles
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Return to the Planet of the Apes
⓭ MacNeil/Lehrer Newshour
🅗 Fraggle Rock

8:00
❷ Shirt Tales
❹ Snorks
❺ Movin' On
❼ Puppy's Great Adventures
❾ Christopher Closeup
⓫ Battle of the Planets
🅗 **Movie:** Sakharov (cc)
🅢 **Movie:** The Prodigal

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends: The Legendary Super Powers
❾ Meet the Mayors
⓫ Voltron
⓭ Wall $treet Week With Louis Rukeyser

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓫ Hee Haw
⓭ McLaughlin Group

9:30
❷ Saturday Supercade
❼ Turbo Teen
❾ Davey and Goliath
⓭ Congress, We the People (cc)

10:00
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ This Week's Music (Premiere)
⓭ Firing Line
🅗 Inside the NFL
🅢 **Movie:** Imitation General
🅦 **Movie:** Last of the Clintons

10:30
❷ Pole Position
❹ Alvin and the Chipmunks
❼ Wolf Rock TV

11:00
❷ Dungeons and Dragons
❹ Kidd Video
❼ New Scooby-Doo Mysteries
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling (Premiere)
⓭ Tony Brown's Journal
🅗 **Movie:** A Streetcar Named Desire

11:30
❷ Pryor's Place
❹ Mr. T
❼ Littles (cc)
⓭ Open Mind
🅢 **Movie:** Table for Five
🅦 **Movie:** Brigadoon

12:00 **NOON**
❷ **College Football:** Univ. of Illinois vs. Iowa
❹ Going Bananas
❺ Big Valley
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ **Eastern College Football:** Univ. of Nebraska vs. Syracuse Univ.
⓭ The Constitution: That Delicate Balance
㉑ Gourmet Cooking

12:30
❹ Spider-Man and His Amazing Friends
❼ American Bandstand
㉑ Kathy's Kitchen

1:00
❹ Mary Tyler Moore
❺ Fame
❾ **Movie:** Drums (1938). Raymond Massey, Sabu. A young Indian prince saves a small band of English soldiers from murderous Indian fanatics.
⓭ **Ivy League Football:** Bucknell vs. Princeton
㉑ Victory Garden
🅗 Not *Necessarily* the News

1:30
❹ NFL Week in Review
❼ Safari to Adventure
㉑ Justin Wilson's Louisiana Cookin' (cc)
🅗 **Movie:** A Cry for Love
🅢 Young at Heart Comedians Special
🅦 Sports Special

2:00
❺ Starsky and Hutch
❼ Greatest Sports Legends
㉑ Motorweek
🅦 **Movie:** Baseball: Yankees vs. Detroit Tigers

2:30
❼ Race for Number 1
㉑ Gourmet Cooking

3:00
❹ **Special:** Men of October. A look at memorable World Series Games.
❺ **Movie:** Killer Army (1979). Lu Feng, Sun Chien.
❼ ABC Sportsbeat
❾ **Movie:** The Thief of Bagdad (1940). Sabu, June Duprez.
㉑ Vistory Garden
🅢 **Movie:** Grease 2

3:30
❷ CBS Sports Saturday
❹ **Baseball:** TBA
❼ **CFA Football:** Notre Dame vs. Missouri
⓫ Lifestyles of the Rich and Famous
🅗 **Movie:** Last Plane Out

4:00
⓭ Great Performances: Live From Lincoln Center: New York City Opera: Carmen
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ Money Makers III

4:30
⓫ Love Boat
㉑ Motorweek
㉛ All the Special Children

5:00
❺ Mission: Impossible
❾ Top 40 Videos
㉑ Sesame Street

5:30
⓫ Star Trek
㉛ Washington Week in Review
🅗 Coming Attractions
🅢 **Movie:** Still of the Night
🅦 **Movie:** Jinxed

6:00
❷ Channel 2 the People
❺ Blue Knight
❾ Battlestar Gallactica
㉑ The Constitution: That Delicate Balance (cc)
㉛ Searching
🅗 **Movie:** Sakharov (cc)

6:30
❷ ❹ News
⓫ Dance Fever
㉛ European Journal

7:00
❷ ❼ News
❹ Prime of Your Life
❺ Too Close for Comfort
❾ Racing From Belmont
⓫ Puttin' on the Hits
㉑ Inside Albany
㉛ Colorsounds
🅢 Rock of the '80s

7:30
❷ **Special:** The Fit or Fat Test. Viewers are tested on their nutritional knowledge.
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ **Baseball:** Mets vs. Montreal Expos
⓫ At the Movies
⓭ Family Classics
㉑ Wall $treet Week
㉛ Green Bay Packers: The Grandstand Franchise
🅦 Richard Brown

8:00
❷ Airwolf
❹ Diff'rent Strokes
❼ T.J. Hooker (cc)
⓫ **Movie:** Indiscreet (1958). Cary Grant, Ingrid Bergman. A rich diplomat who is afraid of marriage tries to keep the ladies at bay.
⓭ Nature of Things
㉑ Great Performances: La Clemenza di Tito
🅗 **Movie:** The Final Option
🅝 **Movie:** Veronika Voss
🅢 **Movie:** Paradise
🅦 **Movie:** Forced Vengeance

8:30
❹ Gimme a Break
❺ **Movie:** Ma and Pa Kettle (1949). Marjorie Main, Percy Kilbride.
㉛ Bernstein/Beethoven

9:00
❷ Cover-Up
❹ Partners in Crime
❼ Love Boat (cc)
⓭ Film on Film

9:30
㉛ Mystery!: Sergeant Cribb, Part 4

10:00
❹ Hot Pursuit
❺ ❾ ⓫ News
❼ Finder of Lost Loves
⓭ Sneak Previews

N **Movie: Fitzcarraldo**
S Young at Heart Comedians Special
W **Movie: Brainstorm**

10:15
H Not *Necessarily* the News

10:30
5 Black News
9 *In Search Of*
11 Wall Street Journal Report
13 **Movie: I Know Where I'm Going** (1945). Roger Livesey, Wendy Hiller.
21 Dallas: A Stake in the Arts
31 Colorsounds

11:00
2 4 7 News
5 **Movie: Bloody Mama** (1970). Shelley Winters, Pat Hingle. Violent saga of the legendary public enemy, Ma Barker, and her sons.
9 Video Game
11 Tales From the Dark Side (Premiere)
21 Colorsounds
H The Investigators

11:30
4 Best of Saturday Night Live
7 World News Tonight–The Weekend Report (cc)
9 Racing From Roosevelt
11 Honeymooners
H **Movie: A Streetcar Named Desire**
S **Movie: Mandingo**

11:45
2 *Sports People*
7 **Movie: Cooley High** (1975). Glynn Turman, *Garrett Morris.*
W Sensations

12 MIDNIGHT
2 **Movie: The Million Dollar Rip-Off** (1976). Freddie Prinze, Allen Garfield.
9 Superstars of Wrestling
11 Harry-O

12:45
N **Movie: The Shop on Main Street**

12:55
5 On Stage America

1:00
4 Rock-n-America
9 **Movie: Tower of Evil** (1972). Bryant Haliday, Jill Haworth.
11 At the Movies
W **Movie: The Twelve Chairs**

1:30
11 News
H **Movie: Night of the Juggler**

1:45
7 **Movie: Billy: Portrait of a Street Kid** (1977). LeVar Burton, Ossie Davis.
S **Movie: Still of the Night**

1:57
2 Music Magazine

2:00
4 Soul Train
11 Puttin' On the Hits

2:27
2 **Movie: The Law** (1974). Judd Hirsch, John Beck.

2:30
11 **Movie: Born Again** (1978). Dean Jones, Anne Francis.

2:45
W **Movie: I Am the Cheese**

3:00
4 Gavin/Lott
9 **Movie: I Was a Male Order Bride** (1949). Ann Sheridan, Cary Grant.

3:15
H **Movie: Endless Love**

3:20
S **Movie: Table for Five**

3:30
4 Mary Tyler Moore

4:00
4 Mary Tyler Moore

4:30
11 Biography

4:55
2 **Movie: Kong Island** (1976). Marc Lawrence, Brad Harris.

5:00
9 News
11 Christopher Closeup

5:15
11 Davey and Goliath
H Coming Attractions

5:30
11 News
H Not *Necessarily* the News

5:50
5 Time for Timothy

Sun., Sept. 30

6:00
9 New Jersey Report
11 Wall Street Journal Report

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Herald of Truth
H A Single Light
S Robbers, Rooftops and Witches

7:00
2 Captain Kangaroo
4 Joy of Gardening
5 Hour of Power (cc)
7 Faith for Today
9 Newark and Reality
11 Old Time Gospel Hour

7:30
2 Hot Fudge
4 Journey to Adventure
7 This Is the Life
9 TBA
13 Mr. Rogers
H **Movie: King of the Mountain**
S A Tale of Two Cities

8:00
2 Way to Go
4 High Holy Days Special
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Tom and Jerry
13 Sesame Street (cc)

8:30
2 For Our Times
4 Today in New York
7 Channel 7 Special Report
9 Day of Discovery
11 Pink Panther

9:00
2 CBS News Sunday Morning
4 Kids, Inc.
5 Bullwinkle
7 Tiempo
9 Oral Roberts
11 Jackson Five
13 Sesame Street (cc)
H Coming Attractions
S Little Detective

9:30
4 Positively Black
5 Bugs and Porky
7 New York Hot Tracks
9 Point of View
11 Voltron
H **Movie: Krull**

10:00
4 Essence
5 Woody Woodpecker Hour
9 Mass
11 Battle of the Planets
13 Mister Rogers
S **Movie: Hercules** (cc)
W **Movie: It Happened at the World's Fair**

10:30
2 Face the Nation
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Three Stooges
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
5 **Movie: Tarzan and His Mate** (1934). Johnny Weissmuller, Maureen O'Sullivan. City girl decorates a home in the jungle.
9 Make Peace With Nature
11 **Movie: The Time of Their Lives** (1946). Bud Abbott, Lou Costello.
13 Voyage of the Mimi

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
13 Family Classics
H Fraggle Rock

12:00 **NOON**
2 Channel 2 the People
4 Meet the Press
9 Robert Schuller (cc)
13 Enterprise (cc)
21 Exploring Language: Thinking, Writing, Communicating (College Credit Course)
H A Single Light
S Paper Chase—The First Year
W **Movie: Trading Places**

12:30
2 **Movie: Letters From Three Lovers** (1973). Barry Sullivan, June Allyson. Three letters, delayed because of a plane crash, dramatically effect the lives of six people when they are finally received.
4 NFL '84
7 *Eyewitness News* Conference
11 This Week in Baseball
13 Inside Albany
21 Educational Computing Profile

1:00
4 **Football:** Jets vs. New England Patriots
5 **Movie: Double Trouble** (1967). Elvis Presley, Annette Day.
7 Like it Is
9 **Baseball:** Mets vs. Montreal Expos
11 **Movie: That's My Baby** (1951). Dean Martin, Jerry Lewis.
13 Mainstream
21 Congress: We the People
H **Movie: French Postcards**
S **Movie: Party Girl**

1:30
13 Agronsky & Co.
21 Congress: We the People

2:00
2 **Movie: Your Money or Your Wife** (1972). Ted Bessell, Elizabeth Ashley. Two scriptwriters create what they think is a perfect crime, and then put it to the test.
7 **Baseball: TBA**
13 New Tech Times
21 Castle
W The Police Around the World

2:30
13 Innovation
H Video Jukebox

3:00
5 **Movie: Tribute to a Bad Man** (1956). James Cagney, Irene Papas. A wealthy land baron will do anything to maintain his power.
11 **Movie: Wonder Woman** (1974). Cathy Lee Crosby, Ricardo Montalban.
13 1984 World Chess Championships
21 Rod and Reel
H **Movie: King of the Mountain**
S **Movie: My Fair Lady**

3:30
2 NFL Today
9 **Movie: Five Desperate Women** (1971). Anjanette Comer, Robert Conrad. A group of women holding their college reunion on an island become targets for a murderer.
21 Woodwright's Shop
W **Movie: The World According to Garp**

4:00
2 **NFL Football:** Giants vs. Tampa Bay Buckaneers
4 More Real People
13 Great Performances: La Clemenza di Tito
21 **Movie: Little Tough Guys** (1938). Billy Halop, Dead End Kids.
31 Washington Week in Review

4:30
4 Judy Garland Special
7 **Movie: A Little Love, Love a Little** (1969). Elvis Presley, Michael Carey.
11 **Movie: Bonnie and Clyde** (1967). Warren Beatty, Faye Dunaway. Really good account of the lives of the bank-robbing team of the 1930s.
31 Tony Brown's Journal
H Coming Attractions

5:00
5 Fame
9 Buck Rogers
31 Inside Story
H **Movie: Krull**

5:30
4 NFL Pro Magazine
21 America Works
31 Cityscope

6:00
4 7 News
5 **Movie: Chrome and Hot Leather** (1971). William Smith, Tony Young. A Green Beret *goes after the motorcycle* gang who caused his fiances death.
9 Battlestar Gallactica
21 Grant Wood's America
31 All About TV
S **Movie: Hercules** (cc)
W **Movie: It Happened at the World's Fair**

6:30
4 7 News
13 The Kid Who Couldn't Miss
21 Adam Smith's Money World
31 Searching

7:00
2 60 Minutes
4 Silver Spoons
7 Ripley's Believe It or Not (cc)
9 Switch
11 Solid Gold
21 Inside Albany
31 1984 Drum Corps International Championship Highlights
H Stanley, the Ugly Duckling

7:30
4 Punky Brewster
21 McLaughlin Group
H Fraggle Rock

8:00
2 Murder She Wrote (Premiere)
4 Knight Rider (Season Premiere)
5 Star Search '85
7 Hardcastle and McCormick
9 Straight Talk
11 Lifestyles of the Rich and Famous
13 Nature
21 Mystery!: Sergeant Cribb (cc)
H **Movie: Under Fire** (cc)
N **Movie: Bye Bye Brazil**
S **Movie: Monsignor**
W **Movie: Trail of the Pink Panther**

9:00
5 **Special:** How to Make It in America
7 **Movie: Heartsounds** (1984). Mary Tyler Moore, James Garner. Based on a true story of a love which defied death. (cc)
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre: Private Schulz (cc)
21 **Movie: The Star Maker** (1939). Bing Crosby, Louise Campbell.
31 Ramblin'

9:30
9 Nine on New Jersey

10:00
2 Trapper John, M.D.
4 Scene of the Crime. Orson Welles hosts this mystery thriller.
5 11 News
9 Meet the Mayors
13 Adam Smith's Money World
31 Videoville
N **Movie: Time Stands Still**
S Brothers (cc)
W **Movie: Force Five**

10:15
H **Movie: North Dallas Forty**

10:30
5 Sports Extra
9 Newark and Reality
11 From the Editor's Desk
13 Monty Python's Flying Circus
21 Good Neighbors
S Steambath

11:00
2 4 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Metrocosms
S **Movie: The Next One**

11:30
5 David Susskind
7 News
9 It Is Written
11 Honeymooners

11:45
2 Sports Update

12 MIDNIGHT
2 Barnaby Jones
4 George Michael's Sports Machine
7 News
9 **Movie: The Gunfighter** (1950). Gregory Peck, Helen Westcott.
11 Star Trek
N **Movie: The Life and Times of Rosie the Riveter**
W **Movie: Five Days One Summer**

12:15
7 Eyewitness Sports Special

12:20
H **Movie: Krull**

12:30
4 Greatest American Hero
7 **Movie: Dillinger** (1973). Warren Oates, Ben Johnson.

12:50
S **Movie: Private School**

1:00
2 Barnaby Jones
11 Tales From the Dark Side

1:30
4 America's Choice
11 News

2:00
9 Return of the Saint
11 Wall Street Journal Report

2:25
S **Movie: My Fair Lady**

2:30
4 Positively Black
7 **Movie: Murph the Surf** (1975). Robert Conrad, Donna Mills.
11 **Movie: Nightmare in Wax** (1969). Cameron Mitchell, Anne Helm.
H **Movie: King of the Mountain**

3:00
4 First Estate
9 **Movie: Rhythm on the River** (1940). Bing Crosby, Mary Martin.

4:05
H **Movie: French Postcards**

4:30
11 Biography

5:00
4 More Real People
9 News
11 Life of Riley

5:20
S Little Detective

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

5:40
H Video Jukebox

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Paulo Jobim. Mon., Tiberio Nascimento and Steve Sacks Duo. Tues., Janet Grace and Company. Wed. & Thurs., Zebeto. Fri., Kenia. Sat., Clarice Taylor. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 9/24, The Microscopic Septet. 9/25-30, Dizzy Gillespie and His All Stars. 10/1, Eric Anderson; Wild Flowers from Hell.Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 9/24-29, Hilton Ruiz and Major Holley. 10/1-6 pianist John Bannister with Harry Barbasin on bass. Sets at 9:45, 11, 12:30 and 2 a.m. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 9/24, Bob Ward and Simon Wellenhall. 9/25, Judy Niemack Duo. 9/26, Mark Morganelli and Vic Juris. 9/27, Hal Greenfield Duo. 9/28,29, James Spalding on saxophone with Mickey Bass on bass. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ronnell Bright plays, Mon.-Fri.9-midnight, (closed Sat. & Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 9/29, Skyline with Tony Trischka. 10/6, Yellin Grass.Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 9/24,25,10/1,2, Ed Polcer's Midtown North. 9/26,10/3, Hot Club of 54th Street. 9/27-29,10/4-6, Balaban & Cats. 9/30, Wayne Andre's Trombone Sextet. 10/7, George Kelly and the Jazz Sultans. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 9/24,10/1, Les Paul Trio with Wayne Wright on guitar and Gary Mazzaroppi on bass. 9/25-30, Bobby Scott Trio. Shows 9,11 & 12:30. AE, MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 9/24, Sonny Ochs. 9/26, Ned Sublette Band; Boris Policeband. 9/27, Dollar Night. 9/29, Suzanne Vega. 9/30, Jane Brucker. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 9/24, Hal Schaefer. 9/25-27, Lisle Atkinson and Richard Wyands. 9/28,29, Harold Mabern. 9/30, Andy Laverne. **Upstairs:** Every Sat. at 9, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, David Allyn and the Scott Hardy Trio. Sun., 5-10, singer-pianist Brooks Kerr. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Pianist Al Foster plays Mon. - Sat. from 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 9/24,10/1, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 9/25-30, Terumasa Hino Quintet. 10/2-7, Gary Burton Quartet. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 9/29, 'He Just Keeps Rolling Along' - A 100th birthday celebration for Jerome Kern, starring Arthur Siegel and Sandy Stewart, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 10/2, The Rory Stuart Quartet with Armen Donelian, Calvin Hill, Keith Copeland. AE,CB,DC,MC.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Deacon Jim and the Hairy Lip Jazz Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 9/26, Rocky Road; Band O Lay. 9/27, C.J. Critt; Pressure Point. 9/28, The Rave. 9/29, Common Ground; Cutaways. 9/30, Eric Bentley; John Epperson. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 9/24, Gil Evans' Orchestra. 9/25-30, Dave Holland Quintet. 10/1, David Murray Big Band. 10/2-7, Abdullah Ibrahim; 'Ekaya' Septet with Carlos Ward, Ricky Ford, Charles Davis, Dick Griffin, Cecil McBee, Ben Riley. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 9/25-10/6, singer Esther Marrow, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. AE,DC,MC,V.

TRAMPS—125 E. 15th St.,777-5077. 9/24, Loup Gurou Zydeco. 9/25, The Scouts. 9/26, Elliott Murphy. 9/27-29, Buster Poindexter a.k.a. David Johansen. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120.9/24, Hector LaVoe and his orchestra with Jose Alberto Orchestra and jazz soloist Paquito D'Rivera. 9/28, Black Swan String Quartet with Akbar Ali, Leroy Jenkins, Eileen Folson, Reggie Workman, master percussionist Milford Graves and Maya Milenovic and dancers. Music from 9 p.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. 9/24, Arlene Smith & The Chantels. 9/25, Shelton Gary Trio. 9/26-29, Lionel Hampton Quartet. 9/30, Chris Hughes and Asch. Jazz, nightly from 9. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 9/24, pianist Jim Roberts with Brian Torff on bass. 9/25-29, pianist James Williams with George Duvivier on bass. 9/30, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 9/24, Rare Earth. 9/25, Dave Mason. 9/28,29, Steel Angel. 9/30, Max Creek. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country- music hangout. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 9/25-30, comedian Emo Philips.Shows Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 9/24-29, comedian Richie Gold with comic-impressionist Randy Credico, comedienne Nancy Redman and the Dangerfield Trio, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9.30. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam & singer Pamela Smith. Thurs., magician Joe Devlin with comedian Terry Day. Fri., magician Eric DeCamps and comedian/magician David Charnee. Sat., magician Devlin and David Charnee. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 10/6, ' Big Nick' Nicholas Quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 9/26, Brother Valentino Afro-Soca. 9/27, African Connection - Juju Music. 9/28,29, Pe de Boi. 9/30, Kenia with the Brazilian All-Star. 10/1-3, Flora Purim and Airto Moreira. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 594-0326. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal featuring Eileen Fulton, Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10, Sun. at 7:30. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 9/24-29, singer Barbara Rankin, Mon.-Thurs. at 8:30, Fri.-Sat. at 8 & 10, followed by Larry Kert, Mon.-Thurs. at 11, Fri.-Sat. at midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Bill Carmichael, Susan Jacks, Herndon Lackey, and Marilyn Pasekoff, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 9/26 at 11, Bandwagon's *A Night at Texas Guinan's.* AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret /Supper Club:** 9/28, The Lili Anel Band. 9/29, Libra; Harry Burney. Shows at 8 & 11. AE,MC,V.

RACHEL'S—25 Hudson St., 334-8155. 9/29,10/13, Kaleidoscope - Improv. Players. 10/12, Florence Irving. 10/18-20, The Libby Burke Review. Shows at 10 p.m. AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/30, Bob Haggart and his Orchestra, nightly (exc. Mon.). AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m. AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross plays, Tues.-Sat. from 9-1 a.m. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

***CARLYLE**—Madison Ave. & 76th St.*, 744-1600. **Cafe:** Intimate supper-club/bar. Thru 10/13, songstylist Julie Wilson performs 'A Tribute to Rodgers and Hart,' Tues.-Sat. at 10 and midnight. Every Sun. & Mon., Vince Giordano's Nighthawks play for dancing from 9-1 a.m. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

***DORAL TUSCANY**—120 E.* 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

***HELMSLEY PALACE**—Madison Ave.,* at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

MILFORD PLAZA—261 W. 44th St., 354-4414. **Kippys 44:** Singer-pianist Mike Cossi, Mon. - Sat. 7-1 a.m. **Stage Door Canteen**(997-0046): Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

ST. REGIS-SHERATON—2 E. 55th St., 753-4500. **King Cole Room:** Thru 10/13, jazz-pianist Joe Bushkin and his All-Stars in 'A Salute to Satchmo,' Mon.-Sat. at 9:30 & 11:30. **Astors:** The Cerrati Trio play every Mon.-Fri. from 9-2 a.m., Sat. 10-3 a.m. AE,CB,DC,MC,V.

***SHERRY NETHERLAND**—781 Fifth Ave.,* 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE,CB,DC,MC,V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m., Paul Chanlin plays Sun. & Mon. 5-midnight. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Anne Phillips, Tues.-Thurs. 9-1 a.m. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. Cabaret/piano bar: 9/24, T. Harding Jones; David Ryder. 9/25, Luzar & Black; Fascinatin' Gershwin. 9/26-29, Helen Baldassare; Sharon McNight. 9/30, Peggy O'Connell; Jean Elliott. 10/1, T. Harding Jones; Mr. Ruby Rims. 10/2, The Early Show; Fascinatin' Gershwin. 10/3-6, Vie Tabaac; Karen Mason with Brian Lasser. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 9/29, Cindy Soltoff; Lea DeLaria and Jeanine Strobel. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 9/25-29, Jimmy Rowles. 10/2-6, 9-13, John Eaton. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 9/29, pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

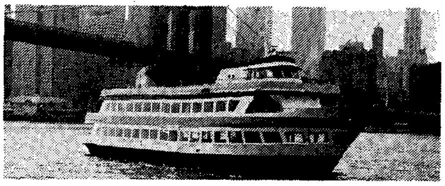
LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Don Tabor takes over every Fri.-Sat. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

***MRS. J'S SACRED COW**—228 W. 72nd St.,* 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE,DC,MC,V.



New York's newest and most delightful dining experience

Cruising Manhattan's Rivers & harbor aboard the new "Riveranda" and "Empress of New York" the city's first and only luxury Restaurant-Yachts.

DINNER CRUISES
7–10 PM
$40*
(includes dinner)
"An Unforgettable Evening Afloat"

LUNCHEON & SUNDAY BRUNCH CRUISES
12:30–2:30 PM
$30*
(includes lunch or brunch)
"A Delightful Refreshing Mid-day Interlude"

LATE NIGHT DISCO CRUISES
Midnight–3 AM
$20* (a la carte menu available)
"Revelry at night on the River"

Boarding Permitted with Bar Open 1 Hour Before Sailings
*Tax & Gratuities not included

Gourmet Cuisine. Full Bar Service
Music. Dancing. Elegance Afloat.

Year-Round, Rain or Shine, Air Conditioned & Heated, Great Open-Air Promenade Decks too.

Advance Reservations & Tickets Required.
212-929-7090
Major Credit Cards Accepted

All Sailings from Pier 62, West 23 St & Hudson River
Ample Parking Available

WORLD YACHT LINE

These and other luxury yachts also available day or night for private charter for parties from 10 to 500 guests. Call our charter office 212-246-4811.

"She caresses each lyric with impeccable delivery and vocal savvy"
MADD-VARIETY

BARBARA RANKIN
with
Michael Abene Gene Bertoncini
Jerry Dodgion Jay Leonhardt

SEPT. 24TH THRU OCT. 6TH.

FREDDY'S SUPPER CLUB
308 E. 49th St. RES. 888-1633

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh three-color fettuccine with smoked salmon and sour cream, roast duck with black pepper and Drambuie, homemade pastries. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft-shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Continental. Spcls: sea-trout with black bean and ginger sauce, Mountain salad, roast duck fillet with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Br Sat.-Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

MITA—45 Nassau St., bet Liberty St. & Maiden Lane, 349-6264. Casual. Japanese. Spcls: cheese kyo-maki, Mita steak, gusokuni. Res. nec. L Mon.-Fri. noon-3. D daily 5-9:30. Private parties for 20-30. **(M)** AE,CB,DC,MC,V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese provincial. Spcls: sashimi, omen; tamago-tofu, Japanese seasonal dishes. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 6-11:30. Closed Mon. **(M)** AE.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Buffet Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(M)** AE, CB, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor café. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** **AE, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** AE, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M))** AE, V.

PIZZAPIAZZA—785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: guacamole, hamburger, variety of deep-dish pizza, pasta, salads, chili, pastas, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. (I) **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE, DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M) AE, CB, DC, MC, V.**

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No credit cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American–Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B,L,D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

LUCHO'S—591 Third Ave., at 39th St., 684-4421. Casual. Italian. Spcls: mussels marinara, osso buco, lobster fra diablo. Res. sug. L Mon.-Fri. noon-3. D daily 4:30-11. **(M)** AE, CB, DC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evening & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. (I) **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck sausage with coriander, cold poached salmon with chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

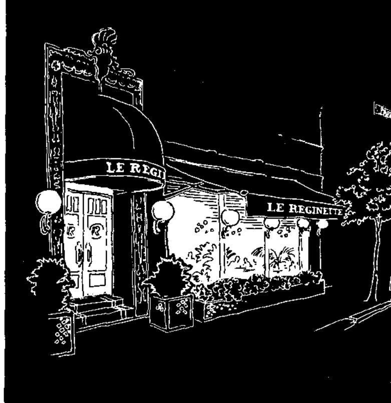
LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PADDY'S CLAM HOUSE—367 Seventh Ave., bet. 30th-31st Sts., 244-1040. Casual. Continental. Spcls: lobster, seafood, steak, chops. Res. sug. L Mon.-Sat. 11-4. D Mon.-Sat. 4-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.



LE REGINETTE
Luncheon, Cocktails 5 to 8 with complimentary hors d'oeuvre buffet, Pre-Theatre, Dinner, Brunch
69 East 59th Street
(212) 758-0530

JOE BUSHKIN
AND HIS ALL-STARS
A SALUTE TO SATCHMO
Reservations: 872-6140 Two shows nightly at 9:30 & 11:30
St. Regis - Sheraton THE KING COLE 5th Ave. at 55th St.

"Born with laughter, madness... and unforgettable food."
Scaramouche Bistro
157 Duane St. NYC 964-2206

Jean Jacques Rachou
La Côte Basque
Luncheon • Dinner
Closed Sunday
5 East 55th Street, N.Y.C. Tel. 688-6525

Le Cirque
LUNCHEON DINNER
58 EAST 65th ST. RES: 794-9292

BEST BETS
"No ordinary pizza...great classics done deep dish style."
—New York Magazine
1/9/84
PIZZAPIAZZA
CAFE RESTAURANT
Open 7 days Noon-1 A.M.
Lunch • Brunch • Dinner • After Theater
BROADWAY AT 10TH ST. • 505-0977

Owner FUMIKO HOSODA welcomes you...

"Dining at Shinbashi is spending an evening in Japan"

Luncheon-Cocktails
Complete Dinners
And A La Carte
Party Facilities,
Credit Cards - Closed Sun.

Shinbashi

280 PARK AVE. (On 48th St.)
NEW YORK CITY-TEL: 661-3915
(bet. Park & Madison)

Il Menestrello

"CUISINE & SERVICE ABSOLUTELY TOP-DRAWER."
Gourmet, Jay Jacobs. Dec. 1981

Lunch & Dinner
American Express & Diner's Club
14 East 52nd St., N.Y.C. (Bet. 5th & Madison)
Telephone 421-7588

BILL'S GAY NINETIES

An Imbibing Emporium and Restaurant
Great Steaks & Jumbo Shrimps
Open For Lunch & Dinner (exc.Sun.)
57 EAST 54th St., N.Y.C. EL 5-0243

Toe Tapping Entertainment Nightly

Serenity, Artistry, Hospitality . . . An Enchanted Evening at

Keewah Yen
Cuisines of China

50 W. 56th St., Bet. 5th & 6th Aves.
Res.: 246-0770
Daily Till Midnite .·. Sat. & Sun. From 5 P.M.

GATEWAY TO SUPERB INDIAN CUISINE
Bombay Palace

"Quite Exceptional... Best Indian Cuisine in New York...Delicate and Sophisticated."
The Best of New York by Gault Millau 1983

Free Dinner Parking

★★★★"Finest Indian Buffet" New York Magazine

COCKTAIL LOUNGE - FREE Hot and Cold Hors D Oeuvres
EXECUTIVE LUNCHEON PRE AND AFTER THEATRE DINNER
30 WEST 52nd STREET • (212) 541-7777

Finest Northern Italian Cuisine
Open 7 Days
RISTORANTE
DIVINO
Your Hosts: Antonio & Mario
1556 2nd (Bet 80 & 81) NYC • Res: (212) 861-1096

RESTAURANT DIRECTORY

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

ANTOLOTTI'S—337 E. 49th St., 688-6767. Casual. Northern Italian. Spcls: lobster, steak, veal. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 4-10:30. Complete D. **(M-E)** AE, CB, DC, MC.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30. & Sun. Br. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Stolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.,** 599-9805, **430 Lexington Ave., at 43rd St.,** 599-8936; **64 W. 52nd St.,** 245-9702; **32 Cedar St.,** 825-9855. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(M-E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. CLosed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res.

sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. *Pianist nightly.* **(I-M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. *Closed Sun.* **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, *Sat. to* 10:30. *Complete* D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. *L* Mon.-Fri. noon-3. *D* daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, *Fri.-Sat. to midnight.* Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. *Jacket required. French-Continental.* Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. Oscar's: Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

***ALGONQUIN*—59 W. 44th St.,** 840-6800. *Dress opt.* Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L *Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight.* **(M)** AE, CB, DC, MC. V.

***THE ASSEMBLY STEAK & FISH HOUSE*—16 W. 51st St.,** 581-3580. Dress opt. Steakhouse. Spcls: *guaranteed prime beef, fresh fish, lobster. Res. sug.* L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, *tripes à la mode de* Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties *for 100. Free valet parking after 6.* **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling *platter, lamb or beef Pasanda. Res. sug. L daily noon-*3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. *French. Res. sug. L Mon.-Fri. noon-3.* D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., *in the Sheraton Centre Hotel*, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

***CARNEGIE DELI & RESTAURANT*—854 Seventh Ave., at 55th St.,** 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No credit cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

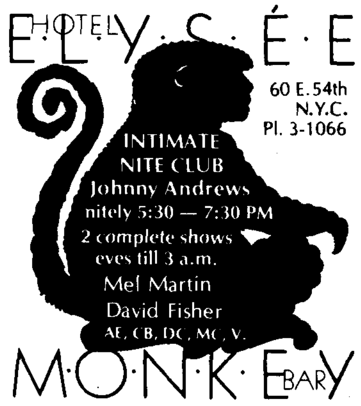
***ENGLISH PUB*—900 Seventh Ave., bet. 56th & 57th Sts.,** 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D *daily to 4 a.m.* Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

***FRENCH SHACK*—65 W. 55th St.,** 246-5126. Casual. French. Spcls: soft shelled crabs, duck *Normande, côte de veau aux chanterelles. Res. sug.* L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: *duckling, crêpes maison, steamed* vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** **AE, DC, MC, V.**

***HURLEY'S*—1240 *Ave. of Americas*, at 49th St.,** 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

***ITALIAN PAVILION*—24 W. 55th St.,** 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata



HOTEL ELYSÉE
60 E. 54th
N.Y.C.
Pl. 3-1066
INTIMATE
NITE CLUB
Johnny Andrews
nitely 5:30 — 7:30 PM
2 complete shows
eves till 3 a.m.
Mel Martin
David Fisher
AE, CB, DC, MC, V.
MONKEY BAR

TEL. 242-2756
BIANCHI and MARGHERITA
OPERATIC ARIAS
AND OPERETTA
MUSICAL COMEDY
★★★★ CONTINENTAL CUISINE
CREDIT CARDS • CLOSED SUN
186 West 4th ST. (Bet. 6 & 7 Ave's.)

SEVILLA
LUNCHEON
PARTIES
FINEST SPANISH CUISINE
LUNCH • COCKTAILS • DINNER
famed Paella a la Valenciana
MAJOR CREDIT CARDS
62 CHARLES St. (W 4 St) WA 9-3189

Lino's
Northern Italian Cuisine
Including: Steaks, Chops & Seafood
Lunch • Dinner • Cocktail Lounge • Banquets
147 W. 36th St. (Bet. B'way & 7th Ave.)
Tel: 695-6444

Dining Elegance In The Heart of SOHO
Continental Cuisine with Nouvelle Overtones
A Relaxing Atmosphere-Exquisite Decor
ENJOY *JAZZ* SESSIONS
featuring
LEE KONITZ & HAROLD DANKO
Every THURS. & FRI. NITE plus SAT. & SUN. BRUNCH
Open 7 Days-Sun. to Thurs. Noon to 2 A.M.
Fri. & Sat. to 4 A.M.
SPRING STREET
162 SPRING ST. Corner W.B'way NYC - 219-0157

PANCHO VILLA'S
MEXICAN FOOD & DRINK
LUNCH • DINNER • COCKTAILS • 7 DAYS
1st Ave. at 62nd St., NYC • Tel. 751-6499
78 St. & 2nd Ave. NYC • Tel. 650-1455 *Also in Larchmont N.Y.*

Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LAREDO—156 W. 44th St., 944-9747. Casual. Spanish-Mexican. Spcls: paella, stuffed lobster, enchilladas, tacos. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. from 3 **(I-M)** AE, CB, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. Reduced rate parking after 5. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M)**. **Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4 - midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** AE, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

ROSE—51 W. 52nd St., 751-5152. Jacket required. Italian. Spcls: veal alla Rose, tortellini alla panna, fresh fish. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 3-10. Closed Sat.-Sun. **(M)** AE, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas**, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOGUL 57—327 W. 57th. St., 581-1774. Casual. Moghlai (Imperial). Spcls: tandoori dishes, shrimp dopiaz, duck masala. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Garden dining. Ent. **(M)** AE, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E)** **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. **(E)** **Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon - 3. Drinks til 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. **(M)** No credit cards.

BUDAPEST CAFE—1373 First Ave., bet. 73rd & 74th Sts., 772-8508. Dress opt. Continental--Hungarian. Spcls: pheasant pate, roast goose liver, paprika veal medallions, Gundel palacsinta. Res. sug. D only Tues.-Sun. 5:30-11:30. Closed Mon. **(M)** **AE.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun to 4. Outdoor café. (I-M) AE, CB, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. (M-E) AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. (E) AE, DC, MC, V.

DIECI—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. (M) AE, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to mdinight, Sun. 10 a.m.-11 p.m. Complete L & D. (I-M) AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. (E) AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No credit cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar raye en croute creme aux fines herbes, red snapper poele creme au safran, sauman grille sur flan de champignon. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. (I-M) AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 100. Pianist nightly. (M) AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and Calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L (E) AE, CB, DC, MC, V.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. (I-M) AE, CB, DC, MC, V.

Above 60th Street, West Side

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 (M) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. (M) AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. (M) AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851/339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. (I-M) AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. (M) AE, CB, DC, MC, V.

Cheers
Since 1954
FRESH FISH AND SEAFOOD
PRIME STEAKS AND CHOPS
COMPLETE DINNER & A LA CARTE
OPEN MONDAY - FRIDAY for LUNCH & DINNER
SATURDAY DINNER ONLY - CREDIT CARDS
DINNER / THEATRE PARKING
$2.50 PARKING 5 P.M.-11 P.M. – SAT. 6 P.M.-Midnite
RESERVATIONS & PARKING INFO: 840-8810
120 WEST 41st STREET (Bet. 6th & Broadway)
1 BLOCK FROM NEDERLANDER THEATRE

IL MONELLO
Ristorante Italiano
★★★ FORBES, NEW YORK TIMES
AND GOURMET
1460 SECOND AVE., (76 & 77) N.Y.C. 535-9310

Jack's Epicure
SERVING FRENCH & NORTHERN
ITALIAN CUISINE SINCE 1926
LUNCH MON. THRU FRI. / DINNER 7 DAYS
344 W. 46 ST. Restaurant Row Tel. 581-3449

Capriccio
RISTORANTE
NORTH ITALIAN CUISINE
LUNCH • DINNER • COCKTAILS
Our new location 33 East 61 St. • 759-6684

Le Chantilly
Restaurant Francais
LUNCHEON DINNER
Most major credit cards • Closed Sundays
106 East 57th Street/751-2931

HO HO
131 W. 50th ST.
(bet. 6th & 7th Aves.)
RES: 246-3256
A Great Restaurant Serving The
Finest Chinese Cuisine For Over
A Quarter Of A Century!
OPEN 7 DAYS - PRIVATE PARTY ROOM
FREE PARKING after 5:30 P.M.

Discount parking after 4 PM
El Jerez
Tel: 765-4535
245-9817
"THE BEST FOR HOME STYLE
SPANISH & MEXICAN CUISINE"
... N.Y. Post 4/78
LUNCH • DINNER • COCKTAILS
CREDIT CARDS • OPEN 7 DAYS
234 WEST 56th ST. (Bet. 8th & B'way)

Chelsea's Newest
Neighborhood
Restaurant
·
Superb
Italian Cuisine
CHELSEA
LION
Lunch · Dinner
·
Late
Supper
·
Live Piano
108 Eighth Avenue (between 15th & 16th Street) • 924-7786

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates:** one-time ad, $28.75 per line; two consecutive ads, $24.00 per line per issue; three consecutive ads, $22.75 per line per issue; four consecutive ads, $21.50 per line per issue. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $12.00 for NYM Box numbers. Display classified ads are available at $353.00 per inch. Add 10% for reverse type. Complete rate card available. Check or money order must accompany copy and be received by **new closing (every Monday by 5 P.M. for issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0732.** All ads accepted at the discretion of the publisher.

ANTIQUES

Elegant Bargains—52 separate shoppes. Quality vintage clothes, collectibles, large collection costume and precious jewelry. Open 1-8pm Thurs.-Sun. Greenwich Village Emporium, 252 Bleecker St

Manhattan Art & Antique Center—NY's largest antique center. 73 shops/galleries offering fine quality antiques, jewelry, furniture, etc. 1050 Second Avenue/56th Street, 212-355-4400, 7 Days.

Retin, Polish, Copper—Pots, kettles, 8-6 Mon.-Fri., 525 W. 26th St., 212-244-4896.

Time Will Tell Antique Wristwatches—Announces the grand opening of a unique and unusual watch store at 962 Madison Ave. near 75 St. 212-861-2663.

APPLIANCES

Television, Appliance, Bargains—New, warranteed. Call for quotes. Home Sales Enterprises. 212-241-3272.

Pricewatchers Large Discounts—Air conditioners, major appliances, TV and video recorders. 212-895-1335.

AIRLINES

Atlantic City, Off Peak Fares—LaGuardia $39, Kennedy $39, Macarthur $29. 800-428-4253. Allegheny Commuter.

BOATS & YACHTS

Caliber Yachts—Memorable events aboard N.Y.'s finest yachts. 212-429-0886

Perfect NY Getaway—Parties of 2-12 aboard intimate French sailing yachts. NY Harbor cruises, 2 hours to overnight. Option to purchase. 212-362-9755.

Cabaret Motor Yacht—Elegant social or corporate private events. 212-929-3585.

Yacht Party Cruises To Nowhere—Hire a festive, all year, motor yacht with catering, music Gala Yachts. 212-691-2291.

Luxury Charters—Thru Fall season on heated yacht. 212-458-3031.

Let New York Magazine—Take you to the upscale, professional, about-town New Yorker with a median household income of $52,000. Put the working classified to work for you. Call 212-880-0732.

CAREER SERVICES

Career Not Working?—Individual counseling programs provide choice and creativity for career transition. LifeWork Assoc. 212-490-3335.

COUNSELING

Gay Married Men's Group—Call Tues., Wed., Thurs. 11:00 to 1:00. 212-864-4122

Overcome Fears Of Flying—With expert help of licensed psychologist (Ph.D.) specializing in this area. 212-532-2135.

Free Recorded Information—On choosing a therapy and therapist. Psychotherapies Selection Service. 212-679-0701.

Crisis Normalization—A short term therapy with long term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short Term Psychotherapy. 212-570-6664.

Work/Personal Effectiveness—Groups, seminars, counseling for a stressful, changing world. Writing, editing help. Call Programs On Change. 212-222-4606.

Husband/Wife Co-Therapy Team—Drs. Paul and Evelyn Moschetta. Specializing in marriage, second marriage and couple therapy since 1972. 212-319-1808. Midtown location.

HEALTH'S HAPPENING

PRESENTS A 4 STEP PROGRAM TO RELIEVE STRESS AND OBTAIN OPTIMAL HEALTH

- STRESS REDUCING TECHNIQUES
- COMBINED MUSCULAR THERAPIES
- EXERCISE PROGRAM
- NUTRITIONAL COUNSELLING

FOR INFORMATION: 212-706-4397

HEALTH'S HAPPENING

Brief Therapy—Contract method. Relationships, child-rearing problems. PhD. counseling psychologist. 212-787-3322.

Sexual Abuse—1 out of 5 adults were sexually molested as children. For help, 212-924-3761. Licensed psychotherapists.

Michael Glazer, PhD—Individual/group therapy. Treatment of depression. 420 West End Ave. 212-873-3321. Insurance.

Luvsaver Hotline—7 successful years. Fee $30. 212-246-0331.

A Weekend Training To:

- **Increase self esteem**
- **Attract ideal partner**
- **Transform current relationships**
- **Locate & release negative patterns**

The Loving Relationships Training

Call 212-799-7323

Stress? Anxiety? Depression?—Is the pressure of urban life getting to you? If you want professional treatment, call The Uptown Counseling Center For Anxiety And Depression. 212-903-4015.

Relationship!—Is there a gap between what you want in a relationship and what you have (or don't have)? Explore with others beliefs/attitudes keeping you from an appropriate partner. I'm an experienced psychotherapist specializing in interpersonal issues. Call 212-678-6004.

Nutritionist, PhD—Home or office consultation. Reasonable. 516-487-4790.

COMMUNICATION/VIDEO

First Take Productions—Quality video for all occasions. 212-496-7405.

Steve Greenberg Video—Experienced! Professional! References. 212-986-6578.

Video Image—2 man crew, interviews, portable DC lights. Broadcast quality! NY Times. See demo tape. 212-677-3783.

Videoccasions, Inc.—Weddings, parties, corp. events. Pro wireless cameras, fully edited/effects. References/clergy approved. Demo tape. 212-666-5900.

Black Tie Videos—All occasions. Professional. Call Anthony. 718-946-1958.

Scriptwriting For Film/TV—Beginners and advanced. 212-243-0884.

DENTAL/MEDICAL

Experienced Acupuncturist/Internist—Ling Sun Chu,M.D.,107 E.73rd; 472-3000.

Is Your Smile Holding You Back?—My aesthetic dentistry can help you with a full range of dental services. Convenient hours including Sat. Alan Goldstein, D.M.D., 3 West 71st Street (CPW). 212-580-8100.

Keeping Your Smile...
...A Secret?
Barely Visible Braces
Available for adults & children
Dr. Allen Steinman & Dr. Andrew Davis, Orthodontists
944 Park Ave (81st St)
FREE BROCHURE 570-2220

Headaches—Complete evaluation and therapy by board certified specialist. East side location. 212-603-9342.

Acupuncture Group—J. Hilsen MD. 1449 Lexington Ave. (94 St.) 212-534-6800.

Acupuncturist—Stop smoking, 1 visit. 90 percent effective. Arthritis, back pain. Dr. T. Koangho Lee. 123 W. 44 212-944-7142

EDUCATION

Term Paper Catalog—306 pages, 10,278 papers available. Rush $2.00. Research, 11322 Idaho Ave., 206NY, Los Angeles, CA. 213-477-8226.

Improve Quality Of Life—For victims of Alzheimer's Disease and their families, through knowledge. For information on 3-day N.Y. symposium, call 212-737-0148.

ENTERTAINMENT

$27 • $27 • $27
LOONEY BALLOONS
Delivered by our famous GORILLA or RED TUXEDO-CLAD messengers
Singing Telegrams
Gorilla-Gram Manhattan Mama
Saucy Secretary Belly-Gram
Naughty Cop Arabian Knight
French Maid and many more!
Call the rest then call the *best*
Same Day Service 212-741-0006
EASTERN ONION
All major credit cards Serving NY LI NJ CONN

CHOCOLATE PIZZA GRAM
COOKIE GRAM
SALAMI GRAM
POPCORN GRAM
MYLARS • JUMBO LATEX
COSTUME DELIVERIES
Invitations • Solicitations • Parties
(212) 895-3717 • (516) 868-2325
7 Days • Same Day Service
BALLOONS-TO-YOU®
NATIONWIDE INC.

Hypnosis, ESP Show—"Amazing," "Incredible," "Hilarious." All occasions. Call: Zordini. 516-759-3434.

Catered Characters—Superbly sophisticated jugglers, mimes, magicians and special theme characters. 212-781-1440.

Gorilla, Chicken, Top Hat/Tails—More! Elegant or fun singing grams, balloons. All boros. Nifty Gifty Co. 718-241-6732.

FINALLY LATEX THAT LASTS! UNIQUE CUSTOM BALLOONS DELIVERED FOR ALL OCCASIONS. PARTIES TOO! MC•V•AE
balooms
212·673-4007 or 473·3523

Psychic Parties Extraordinaire—Tarot, palmistry, ESP, magic, handwriting, astrology, hypnosis. 599-7576. Adults/kids.

Parti Plus—Top D.J.'s/D.J. tapes, too. Caricatures/Tarot readers. 212-307-6804.

Laughing Matters—Acts created for social/business occasions. 212-929-8635.

Bellydance-A-Gram®—By Mara. Absolutely the most beautiful belly dancers. 212-225-1153; 516-488-6699. Singingrams. New, upscale, unique shows. Variety of entertainers, novelty acts. Fun ideas.

Dazzling Caricatures—For your party. 212-772-2813.

Nationwide Robots—Real mechanical robots for all occasions. 212-926-6606.

Skits, Clowns, Mimes, Dancers—Magic. Big or small occasions. 212-534-4249.

Send-A-Smile®—Our apes belly, hula, strip! Hunks, beauties too! 212-307-6721.

THE GIFT THEY'LL NEVER FORGET
Belly-Grams And More
Beware Of Imitations!
STRIP-A-GRAM
THE ORIGINAL SINGING STRIPTEASE TELEGRAM CO.
(212) 420-1190 EST. 1980 (516) 222-1126

Super-Strippers—18 dynamite strip shows catering to all special occasions. Reliable, professional, guaranteed. Free gifts, gorgeous! 212-622-1926.

Give-A-Gram®—Entertaining belly, gorilla, hula. Creative, etc. 212-548-8636.

Personal Poems—Your feelings put into verse. Eastwords. 914-682-0395.

Unique Bellygrams—Sing, strip, gorilla, impersonators, clown. 212-931-1030.

Custom Sayings—Paper party banners and wrapping paper. 212-490-0170.

NEW YORK CLASSIFIED

ENTERTAINMENT

"Wizard of Results"—Magic, E.S.P., palmistry, astrology, tarot, hypnosis. For superb wizardry! All ages. 212-787-7417.

Royal Entertainment—Featuring uniquely creative entertainers and ideas for private and corporate parties. 212-781-1440

MANHATTAN • BROOKLYN • QUEENS
212-787-8290
balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service
For nationwide delivery information, call above number or 1-800-424-2323
VISA • MC
AM EXPRESS

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

Singing Telegrams Anytime—Special acts! Balloons! Since 1979. 212-929-8609.

Caricatures By Cheryl Gross—Will make your party great. 212-768-7407.

Strippers, Gorillas, Belly Dancers—Balloons and singing telegrams. Balloon-A-Grams of N. Y. 212-989-9338.

Magic Chic!—Great Magical Entertainment from Fun & More. 212-724-5280.

Costumes By At-A-Glance—Over 10,000 in stock! Rentals and sales, one or one hundred. Call 201-335-1488.

EXCITING FEMALE OR MALE SKITS
Unique -Adaptable
Superb Quality
SPECIALIZING IN
Bachelor Parties
Showers • Birthdays
FREE GIFT Major Credit Cards
STRIPPING TELEGRAMS
961·4910

Leslie Howard's Travelling Tintypes—Costumed photo "favors", bar mitzvahs. Company parties. 212-517-7870.

Sparkle Your Party—Fantasy make-up. All ages by Annie. 212-473-1989. Super!

The Entertainment Connection—The "hottest" mimes, magicians, jugglers, breakdancers, impersonators, custom designed performances. For private and corporate occasions. *212-860-0160.*

Glamorous, Authentic, Belly Dancers—Singing Telegrams. 212-706-4046.

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at anytime. *Life O' The Party.®201-342-2121.*

Rich Classical Guitar Solos—At weddings, dinners, etc. Lloyd. 212-327-0208.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in *New York Magazine*

(212) 874-0775
SELECT-O-GRAM
UNIQUE GIFT IDEAS
Balloonery Bouquets & party decors
Brownie-Grams by the Well Bred Loaf
Salami-A-Grams fully dressed & ready for all occasions
Create-A-Basket—Cheer-ups
Kids Korner—Costume Deliveries

LOVE, CELEBRATE LIFE

Singer/Guitarist—Ben Gooding. Calypso. Blues. Pop. Folk. 212-662-9508.

***Magic Genie®**—Glamorous bellydancers* plus exciting grams/shows. 212-286-9218.

A House Of Balloons—Bouquets to banquets. Balloon launches. Nationwide deliveries/expanded hours. 212-763-8048.

***Bargain Balloons of NY**—$19 bouquets.* Great balloons discounted. 212-369-3102

Bubby-Gram—Hilarious "Jewish Grandma" delivers get-well chicken soup, birthday knish. Now: Stripping Sadie, Dancing Knish, Michael Jackstein, more. NY/NJ. MC/VI. 212-570-2779.

Bare Facts—Strip, belly. Birthdays, showers, bachelor parties. 212-929-4317.

CREATIVE BALLOONS ETC . . .
Chocolate Chip Roses
Chocolate Pizza
Special attachables
SAME DAY SERVICE
COSTUME DELIVERY
Nationwide, Party Dec.
(516) 489-8963 (212) 352-7536

Gypsy Fortune Teller—Makes house calls. Original songs, all specialties. Westchester's Witty Ditty. 914-235-5590.

Music A La Mode—Custom songwriting. Have a personalized song written for that special someone by a published songwriter. Ideal for weddings, bar mitzvahs and other special events. Call 718-961-2466 for details.

***Celebrating A Milestone?**—See my new* approach. I create drawings capturing the life of someone special. 516-938-9567, 516-822-3306

N.J.'s Gorilla, Belly, Strip—Macho. Tap. Balloon. Choozagram. 201-379-3844.

Michael Jackson/Boy George—Look-alike/impersonators, breakdancers, DJ's, lighting systems, effects, lasers, robots. For the ultimate in entertainment, Wunderman Productions 516-868-1795.

Yenta-Gram®—Yenta Comediennes deliver outrageous, personalized nagging messages, all occasions. 212-475-0566.

Caricatures by Puglisi—Bar Mitzvahs, parties. 212-631-3157, 212-631-3078.

Know Your Future Today!—Astrology, numerology, Tarot, palms, handwriting from parties to business. Rent-A-Witch®, seen on TV. 201-873-3093, 215-253-6120.

Yiddish Gorilla, Dancing Bubby—Italian, French, Irish and stripping gorillas. Bellygrams. Nationwide. 212-741-0018.

Belly-Grams Unlimited—Male/female. Gorillas, songs, strippers. 475-6363. AE.

Suggestive Adult Fun!—Mr./Ms. Magicians; strippers. "Tasteful" 212-599-7576.

Sexy Adult Balloons—Naughty-but-nice. Gift boxed/delivered. 212-599-7576. Fun!

Buddha-Gram!—Outrageous 350 lb. baldheaded Buddha delivers hysterical song and dance good luck telegrams anywhere. Free gift. Same day service. All credit cards. 212-840-2423.

Caricatures And Face Readings—By Sherry Lane. Party fun. 212-675-6224.

The Classified Ad—Use it to help your business do more business. 212-880-0732.

***60-Second Novels**—Hilarious, personal*ized stories typed about your friends. For gifts or live at parties. 212-499-8632.

Big Apple Telegram—Belly, Breezy, bunny, ethnic gorillas, Java, screaming pie, candle strip, Phallogram. 212-947-0591.

Balloon Happy Delivers—From a bouquet to an affair. Far and near. Absolute best price. Call, compare. 212-273-5800.

$35 Local! Preppygrams—Telegrams with class. Preppy gorillas, valley girls, sleepygrams. 212-740-9321, 516-683-1220.

Dial-A-Cookie—Big, custom, "no frills" or fancy from $12.95. UPS. 914-354-0748

Comedy Ventriloquist's—National TV and adult nightclub act offered exclusively for NY area functions. Imagine. 2 performers for the price of 1! 212-252-1876.

Serving LI Exclusively—Tailored Tunes. Singing telegrams, balloons, costumes, any occasion. 516-427-9759. MC/Vi/AE.

ENTERTAINMENT/KIDS

Sandy Landsman—The Music Clown! Songs, balloons, puppets! 212-586-6300.

Puppets To Go—Shows for ages 3-8. Stories, music, fun, memories. 212-428-3474

Mr. Lucky's Performing Dogs—Parties for children of all ages. 212-827-2792.

Top Magician—Featuring a live rabbit and doves! Arnie. 212-582-2633.

Clownella—Guitar! Magic! Puppets! Balloons! "Enchanting." 212-934-2145.

Magic By Jennifer—Comedy, rabbit, favors. Adults also. NY/NJ 201-861-5715.

Birthday Parties—Complete! Our place! Yours! Magicians! As seen in Cue, New York Magazine, Times. Magic Townhouse. 212-888-6452.

Madeleine, Award-Winning Magician!—Clown! For ages 1-99. Will travel anywhere! Call 212-475-7785.

Patchiddy Anne!—Stories, face painting, games, costumes. 212-586-1267.

Starmite Puppet Party—Superheroes, Smurfs and E.T. Unique. 212-473-3409.

Mickey Sharkey—Clown/magician! All ages. Brochures! 212-680-3424.

Paula Of Magic Gardens—WPIX TV, will make your child's party or club's fundraiser a big success! 212-486-0856.

Magic Shows—Doves, ventriloquism, balloons, prizes. Call now. 212-761-4248.

ENTERTAINMENT/MUSIC

Mobile Music DJ's—All your favorites from 30's-80's. Joe Shane. 212-894-7975.

Portable Miracle—Synchronized piano-tape! Hits, gold. Tri-state: 201-944-7717.

(1) Man Band—Keyboards, vocalist. Live and tape. DePaul Music. 212-229-6016.

Pianist—Sophisticated music to enhance a party. NY/NJ. Barbara. 201-391-1181.

Bach To Rock, Inc.—Just like the name says! For sound ideas, call 212-535-8476.

Larry Ozone—Recorded dance music from every decade. For the excellence you seek. 212-969-2832.

One Man Band, Ltd.—Cory Morgenstern 212-874-3351. Music for all occasions.

Ted Fass Productions—Entertainment for all parties and promotions. Music, lighting, special effects and musical video projection systems. Decorations and costume characters. We plan, create, coordinate, orchestrate! 516-764-5384.

Pro DJs?—Reliable, experienced pros at the best prices! "Metro" 212-373-3804.

Ronny Whyte—Piano and songs. Gershwin, Porter, jazz, etc. 212-242-4251.

Elegant Flute And Guitar—Broadway, jazz, bossa. David Gross. 212-221-1127.

One Sky Music—NY's most experienced and successful party DJs. 212-875-3527.

Manhattan Swing Orchestras—Fine jazz, rock and classical music. 212-662-0104.

Harpist Providing Music—For social occasions, weddings. 201-776-8770.

Daryl Sherman/Dick Sudhalter—Elegant swing, romantic songs; from solo to big band, any occasion. 212-838-6335.

Mind-Sweeper DJ—Personalized party music, lites, any affair. 212-875-9824.

Music King—(Since 1972) Finest Disc Jockeys, MC's and special effects for every occasion. Music from every era. Personalized service, a success every time. 212-507-7995, 516-938-8181.

DJ "Plus"—Exciting concept of music for all and personality. NY/NJ. 212-761-7333

The Black Tie Strings—Beautiful music "from Vienna to Broadway." Continental violinists, orchestras. Our 20th year serving NY, NJ, Conn. 212-478-2982.

David Strauss Agency—Sophisticated jazz and classical music. 212-729-4304.

Chamber Music Ltd—Elegant music. All occasions. Tri-state. 516-484-4377.

Music A La Mode—Fine chamber music, jazz, pop. Info/cassette. 212-807-8914.

Hudson Woodwind Trio—Juilliard grads. Elegant classical music. 666-4830.

Lisa Goodman Ensembles—Fine classical music and quality jazz. 212-489-1641

Mike Turitto—Professional Disc Jockey. Weddings/parties/clubs. 212-679-9073.

Need A Great Band?—Call The Lone Star Cafe for country, rockabilly, blues, or rock. We can also help complete the party with our fabulous food. Interested: Call Buddy 212-242-1664.

NY Music Ensembles—Large variety of styles for any occasion. Videotaping available. 212-304-0256.

Sound Experience—DJ's. All types of music. Lights. 212-897-0004/326-0699.

Night Flight Services—DJ entertainment. Music/lights. NY/NJ 201-361-1972.

Belero Video Taping—Top professional DJs. All occasions. 516-485-0643.

Party Music—DJ's, Video. Professional, references. From $250. 212-662-4921.

ENTERTAINMENT/SINGLES

Crossroads—The gracious way to meet quality single people. Praised by the N.Y. Times. For information 212-972-3594.

Super-Achievers Club—For MA's, PhD's, JD's, MD's, Executives. 212-267-5785.

The Great Escape—Spend a calm and delightful extended lunch/dinner in elegant surroundings and be catered to by equally elegant hostesses. Reservations please. 10 a.m. - midnight. Blair's. 212-686-0145.

"Jewish Singles Matching Society"—Brochure. 212-233-1626, 201-947-5151.

Sports Match-ups—Find the unattached partner with your sports interests. Write: S.M.U., 347 5th Ave., NYC 10016.

Lunch Partners—A safe, fun and easy way for singles to meet. 212-860-3022.

Affordable Video Dating Is Here—Call for recorded details. 212-986-9428.

SPORTS PARTNERS

Get off the sidelines and join Sports Partners, the healthy alternative for a more rewarding social life.

(212) 722-8222

Field's Dating—212-391-2233, 41 E. 42 St. Rm 1600, NYC 10017. Open 7 days.

Date Single Professional People—We are a selective dating organization that understands the special needs of single, professional people. Compatibility Plus. Call for free social profile. 212-926-6275; 201-256-0202; 516-222-1588; 914-997-1848.

Match-2 Strikes—Up more meaningful relationships. Call for an application. We'll match you. 212-496-4229. 24 hours.

Biblical Times®—Brilliant "Golden Rule" Match Makers. Be very attractive, very eligible, single. 212-581-4433.

Activity-Oriented Singles—Club for lectures, parties, tennis, volleyball, 1-day trips and vacations. New quality events offered monthly. Call for free brochure. Richnik's. 212-688-2797.

ESCORT SERVICES

Le Apple Escorts—234 Fifth Avenue. 212-243-0893.

La Ventura—Multilingual Escorts and Guides. 218 W. 47th. St. 212-888-1666.

International Escorts & Promotions—330 West 56th Street. 212-765-7896.

Caprice Escort Service—1319 Second Avenue. 212-737-3291.

St. Tropez Escorts—260 Madison Avenue. 212-685-3018.

Mais Oui Escort—125 East 23rd Street. 212-206-7315.

"Elle" Enterprises Inc—Escorts and Guides. 320 East 65th St. 212-744-3838.

Desire Escort Service—60-30 71 Avenue, Ridgewood, NY. 212-843-1556.

Exclusive Black Model Escorts—207 East 85th Street, Suite 390. 212-744-0883

Ipanema Escort Service—160 East 55th Street, N.Y.C. 212-832-8432.

AAA Supreme Escorts—2067 Broadway, 212-206-0956.

Prestige Escorts—175 5th Avenue. 212-741-6991.

FASHION

45 And Better-Looking—Than I was at 22. You can be, too! 212-570-9118.

Individually Designed Dresses—I design special occasion dresses and wardrobes in natural fabrics. Hand painting and beading our specialty. By appointment. Jennifer Dule, W. 35th St. 212-714-2100.

Style Consultant—Will assess your wardrobe and shop with you for your best look. Elyse Boutelle. 212-362-7428.

I Have Unique Access—To top designer showrooms. Wardrobe Coordinator helps you shop. Major discounts. 212-759-7782.

FURNITURE

Brass Beds—Manufacturer offers unique selection "quality" solid brass, made before your eyes in factory showroom. Elegante'. 212-256-8988. Open Sun.

80's Art Furniture—Custom designed to function with the furniture you already own. By appointment. 212-789-4150.

Mattresses And Box Springs—Discounts on Sealy, Simmons, Serta, King Koil, Convertible Sofas, Platform Beds. Fredrick's, 157 E. 33rd St. 212-683-8322.

FLORISTS

Try Brown Gold Soil—And Brown Gold Plant Care Products. They work!

GOURMET SERVICES

14th Year! (212) 362-8200

take it easy • you've got

LEND·A·HAND

Party Help • Rental Equipment

Entertainment • Hors d'oeuvres

Buffets • Bar Set-ups

Party Professional Caterers—The full service caterer. Gourmet food in breathtaking mansions, private clubs and lofts, that will challenge your imagination and dazzle your guests. Call 212-807-8278.

Christmas Corporate Party Planning—Done to perfection by Party Professional Caterers. 212-243-7145.

Le Petit Grenier—Personalized catering and party coordinating. 212-879-7298.

New York Catering Co., Ltd.—Quality service. Dependability. Specializing in corporate functions. 212-799-5686.

Mis En Place—Premiere catering for 2-500. Award-winning chef. 718-945-3419.

GARVIN'S

RESTAURANT

Two Beautiful Private Rooms

For Special Occasions From 40-200

CALL LAURIE GARVIN —

(212) 473-5261

weddings • cocktail parties

dinners • luncheons

Greenwich Village

19 Waverly Place - bet. 5th Av.& B'way

"We've been throwing parties for 64 years."

Let us show you why!

ROSELAND

239 West 52nd Street

(West of Broadway) 247 0200

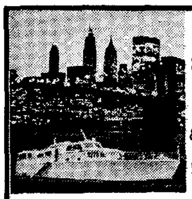
Robert Day-Dean's—Personalized catering for your corporate or social event. Call Johannes Tromp. 212-755-8300.

New, Exciting, Different—For your special event, rent an indoor amusement park and really have fun. Suitable for all functions. 212-946-6656.

Attention Party Planners—Looking for energetic person with the right contacts to book parties at unique facility. Call The Fun Factory. 212-946-6656.

A Sense Of Taste, Inc—Creative catering at your place or ours. 212-570-2928.

Cabaret Motor Yacht—Elegant social or corporate private events. 212-929-3585.



THE ULTIMATE IN SOPHISTICATED ENTERTAINING

for business & social events in NY & vicinity is cruising on one of our

LUXURY YACHTS

of all sizes

SUPERBLY CATERED AS DESIRED

NEW THIS YEAR!... NY's two new sensational 3 deck luxury yachts "Riveranda" & "Empress of NY"—superb for private special events year-round; for groups from 100 to 500 guests.

WORLD YACHT ENTERPRISES

14 W. 55 St. N.Y.C. 212-246-4811

Moran's: Fine Food—Intimate atmosphere; fireplaces, patio, garden. Parties for 20-300. Call Colleen 212-989-5689.

Getting Married? Having Birthday?—Let us design your cake! 212-734-1111. Roth Institute of Cake Decorating.

Edibles Unlimited Inc.—Full service catering and personalized party planning for corporate/private occasions. Fantastic food elegantly presented and graciously served. Call 212-513-0606.

Parties A La Cart®—Hors D'Oeuvres, Buffets, or original cart parties. New Holiday Menus: 212-599-2290/201-568-7611.

Parties By Charney—Unusual Manhattan, suburban locations. Fabulous food. Elegant, personal planning of your private or corporate affair. 516-791-7070.

Seasons Of My Heart, Inc.—Give your next event the flavor of New Orleans or Mexico with our Creole, Cajun, Mexican food. Unique catering for any occasion. (212) 513-1335.

Comedy, Parties, Full Menu—At Good Times Restaurant. For special occasions. 25-75. 3rd Ave./31 St. 212-686-4250.

David's Ltd.—Incomparable catering. In home, office, lofts, townhouses. Brochure. 212-614-1137, 212-835-6215.

Greene Street Cafe—Unique and beautiful setting for private events from 50-400 people. Contact Pat. 212-925-2415.

The Movable Feast—Exquisite private/corporate catering. Brochure. 891-3999.

Mark Fahrer, Caterer—Gold medal grand prize International Culinary Olympics. Landmark mansions, maisons, museums, lofts. Call 212-243-6572.

Extraordinary 5th Ave. Loft—For private parties, weddings, corporate events. The very best in Manhattan. Complete in-house catering/party services. From 50-300 guests. Lecia: 212-675-2820.

Catering By Hayden—Always gets raves for culinary skill. Very reasonable. Call for brochure. 212-751-1459.

Iwatora—Wonderful international party menus with Japanese flair. Exciting decor/superb sushi bar. Special: Geisha make-up for the hostess! Sushi cocktail parties. Private/corporate. 212-929-0668.

A Private Townhouse Affair, Inc.—Sam Milliken's unique catering organization. Since 1972. Unexcelled food, value, attention to detail. Call 212-427-7227.

Custom Catering—To suit your budget. Rated the most beautiful restaurant in historic Little Italy. Please call: 212-925-3120. S.P.Q.R. 133 Mulberry Street.

A Uniquely Charming Restaurant—With outdoor gardens and multilevels is available Sat/Sun afternoons for weddings, special occasion parties. Maximum 100. Gail. 212-924-8413.

PARTY SERVICES

Diva Restaurant, Inc.—Private parties. References required. 212-650-1928.

Having An Affair?—Have it at Fiorella's. We have the perfect room at the perfect location on 3rd Ave. at 64 St. Call Peggy Durst at 212-838-8208.

Yachts And Parties—By Galleymen Inc. Drink, dine and dance cruising the Isle of Manhattan, privately! Book now for Fall West Point Cruises. 212-879-9772.

Sibling Revelry—Corporate and private parties with panache. 212-861-1254.

The Event Planners, Inc.—You don't have a second chance to make a first impression. A luxury service at no extra cost. Brochure. 212-772-9644.

The Cocktail Onion—Personalized bartending and party help. 212-280-7104.

Cabaret Motor Yacht—Private corporate or social parties afloat. 212-929-3585.

Yacht Party Cruises To Nowhere—Hire a festive, all year, motor yacht with catering, music. Gala Yachts. 212-691-2291.

Small Wedding?—Townhouse/garden. Featured 6 publications. 212-741-0567.

Photography—By award winner. Weddings, corporate. Brochure. 212-921-9255.

A Party For All Seasons—Expert party planning. Unique locations, original themes and gourmet foods. 212-903-4988

Start Planning Now—We'll make your Christmas party ho-ho not ho-hum. Great places, food, ideas, value. Exceptional Events, Inc. 212-734-4188.

NEW YORK CLASSIFIED

PARTY SERVICES

Unique Parties—On luxury yachts. Any occasion. Full catering. Up to 38 guests. 212-458-3031.

HEALTH/BEAUTY SVCS.

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method for permanent results with comfortable treatments. Free consultation. $60 per hour. 160 East 56 St. 9th Floor. 212-980-0216.

Color Analysis—For wardrobe, make-up. Know your best image. 212-807-6981.

Caroline Electrolysis—Free consultation. Very gentle. E. 57th St. 212-223-2885.

Electrolysis—Specializing in the IB Probe. Carnegie Hall area. 212-582-5338.

20 Percent Off—Full leg waxing including bikini. $30. 212-582-5338.

Waxing/Electrolysis—Free consultation. Certified. Columbus Ave. 212-877-9203.

HOME/BUSINESS SVCS.

Nordstrom Design Group—Interior design and space planning for private or corporate clients. 212-889-1712.

Levolor®Rivieras Vertical Blinds—We'll beat any prices in the metropolitan area. 212-243-0722.

Interior Design—Rockland Associates. Residential/commercial. For appointment, call 212-787-3747.

Verticals/Levolors/Woods · 45% Off—Expert free installation. 212-225-2651.

Vertical Blinds—(1) day delivery! Vertical Blind Factory. 212-435-6326.

Ceramic Tile—Large selection. Floors, walls. Quantity discounts. Installations. 212-679-2559. The Quarry. 183 Lex. 31St.

Facilities Planning—212-436-7406, architectural renovation, interior design of residential and commercial space.

Interior Design—Residential and commercial. By appointment. Call Thom DeLigter 212-580-1824.

Custom Wall Units, Cabinets—Your design or ours. Exquisite craftsmanship. Residential/commercial. 212-691-3124.

Interior Decorator—Bachelor and bachelorette apartments a speciality. Moderate rates. 212-787-9121.

Milano Designers—718-638-7157. We do it all: Interior design and planning, painting, construction. Highly competitive, fast, efficient.

Better Painting—And general construction at competitive prices. Insured. Allcraft Custom Design. 212-851-0060.

To 60% Off Verticals/Levolors/Woods—NY/NJ/The Hamptons. 212-352-0999.

Tired of Dirty Old Floors!—Call Big Apple Professional Floor Refinishers. We stain all colors, polyurethane and refinish your floors at reasonable rates. 212-357-7774. Al Tiseo.

The Room Changer—Coordinates your taste, lifestyle; budget. 212-724-2927.

Vertical Blinds—Free shop at home service. Call Richard at 212-278-8245.

Judy Does It!—Designer, general contractor. Complete renovations. Lofts, apartments, offices, patios. Custom carpet installations. 212-921-8216.

Track By Jack, Inc.—Track lighting specialists. Designs. Installations. Discounts. Everything stocked. 212-868-3330.

Wood Floors—Installed, refinished. Guaranteed. Showroom D./D. building. Rinder's N.Y. Flooring. 212-876-8700.

Marble/Tile Repair Specialists—Bath, kitchen, etc. By Meir. Page 212-218-7964

Help With Hang Ups—Expert wallpapering with old fashioned care. Free estimates. Jack Snyder. 212-744-6205.

Use What You Have Interiors®—Expert redecoration without new investment. *$145 per room. 212-628-8676.*

Compulsive Perfectionists—Will paint your apartment flawlessly. Excellent references. Reasonable rates. 212-362-9763.

Levolor®Rivieras Vertical Blinds—Guaranteed lowest prices. "4 Star Rating" The Underground Shopper. Price them around, then call: KHP Inc. Established 1946. 212-238-5353.

Walls—Painting and papering. Fine work. 212-204-2043.

L. J. Suri Interiors—Complete contracting service from plans to renovation to interior decorating. Commercial, residential inquiries invited. 371-0836.

Rent-A-Decorator—Budget oriented pro designs "your" space, at "your" pace. $45 hourly. 212-869-9727.

No Time? Too Busy?—Decor Time Saving Service for N.Y. Sophisticates. Personal Home and Office Shopping Service, your answer. 212-675-5233.

Fine Painting—Very neat, excellent references. Denis Cleary. 212-254-5640.

Kitchens—General contractors specializing in fine kitchens and interior alterations. LDG, Inc. 212-307-6416.

Manny K.'s Painting—Meticulous, professional work. Insured. 212-626-6867.

NY Handicraftsmen—Carpentry, electricity.Also small and odd jobs.228-9744.

Paperhanging—Designer quality, guaranteed, reasonable. 212-748-1005.

Design For the 80's—*Doesn't have to be* expensive. Major to minor projects by professionals. 212-744-4356.

Actors Ltd.—Painters. Quality work, very neat. Estimates, references. 212-246-0033

Sweet Revenge, Inc.—Interior design for today's singles. Living well by design. Creative solutions for the boring box. By appointment. 212-536-9202.

Need A Hand—Hang pictures, lights, fans, mirrors, shelving. Install shower doors, vanities. Locksmiths. Arnesto/Sabers. 212-473-6050 or 473-6977.

Brian's Plant Works—We care for your house plants from watering to design. Reasonable rates. Call 212-423-4467.

The Classified Ad—Use it to help your business do more business. 212-880-0732.

INSTRUCTION

Off-Key Singers Can Learn—To sing in tune. Lottie Hochberg. 718-782-3052.

Job Performance Seminar—Acting skills for business. 212-965-4245.

Learn Sculpture—With Mehri Danielpour Weil. All levels. E. 81. 212-879-4623

College Interview Coach—13 years experience. 212-794-1466.

INSTRUCTION/DANCE

Ballroom Dancing—Enrich, add fun to your life. Personal lessons. Special offer: 2 hours $25. Dulaine Dance Studio at Harkness Center, 4 E. 75. 212-737-4949.

LEISURE ACTIVITIES

Pick Your Own Apples, Pears—"Westervelt Clarke's Fruit Farm." 182 Clarke's Lane, Milton, NY. 914-795-2270.

Chamber Music Associates—Free open house. Come play with us at 92nd St. Y, Wed. Oct. 3, 8pm. Strings and pianists, call 212-861-7024 or 744-3874.

LIMOUSINES

Allstate Car & Limo—Luxury cars at less than taxi prices. $11 LaGuardia, $17 JFK, $21 Newark from NYC. Hourly $12, *stretch limos, $25 per hour, 2 hour minimum.* Tolls and gratuities not included. 24 hours. Corp. welcome. 212-741-7440.

Arista Stretch Limos—24 hour personal service. Bar, TV, VCR. Dinner, theater, airports, all resorts. MC/Vi. 212-258-0666

Marquis Limousine!—Latest model limousine! Anytime, anywhere. "Reasonable rates." C.C.s accepted. 212-639-2338.

Gotham Limousine—Covering the Metropolis. 30 Cadillac and Lincoln sedans, formal and extended limousines. Available 24 hours. For sightseeing, theater, long distance, special occasions and airports. VI/MC/AE. 212-772-1610.

Atlas Limousine—1984, luxury, superstretch Cadillacs. Color TV, stereo. Corporate accounts welcome. All business and social functions/special events. Weddings a specialty. "It's heaven on wheels." 212-224-7646, 516-354-5455.

Regal Limousine—Limos and Stretches. Surround yourself in luxury. Available for all occasions. 24-hour service. Major credit cards accepted. 212-946-2482.

I've Got The Longest One In NYC—Stretch limo seats 10. Starts at $28. Other limos available from $24. 718-729-8844.

Always On Time—Limousine/stretch. Cadillac or Lincoln sedan to the airports. Hourly $20. Theater $45. Hourly limousine $25. Amex. 212-491-5012.

Glendale Limousine—1984 limos. Open bar, VCR, TV. Anytime, anywhere. Reasonable rates. Day: 212-381-7002.

SAS Apples—Sedans and limos. The affordable best, one-on-one. 212-475-8588, 201-567-8228, 914-356-9484.

Aaron's Limos—"The Gentlemen of The Livery Business", brand new LTD's with uniformed chauffeurs, reasonable. Anywhere, anytime, any place. 212-376-2800.

Town House Coach—Because we want you to enjoy the best: new stretches with open bar, male or female chauffeurs and million dollar coverage, plus optional VCR, *moon roof, phone.* AE/MC/VI/DC. 212-531-7900.

TOWERS LIMO

SUPREME COURTESY

We will meet or beat anyone's prices.

212-696-0505

LICENSED MASSAGE

O. Lee—Shiatsu/Swedish excellent massage. Hotel. Call 212-580-9029.

For The Special People!—Be a V.I.P. Tired? Tense? Relax in discreet studio. Enjoy pine bubble bath and massage, be pampered. Open 7 days. 212-245-3637.

Park Ave.—Pamper yourself. Superb massage by delightful attendants.Sauna available. Hotel service. 212-308-2572.

Abandon Yourself—To our invigorating massage. Total relaxation. Near major hotels. 212-307-7996. Visa/MC.

Betty Studio—Swedish Massage, Hot Bath. Hotel/Residential Service.245-1884.

Excellent Massage—Call 212-741-2139 or 212-744-5633.

Japanese Health Club—212-307-0666. Massage, sauna,steam bath, immaculate.

Enjoy A Relaxing Swedish Massage—In a *congenial* atmosphere. Hotel service available. 212-957-8401

Licensed Masseur For Men—East 50's studio/your hotel. Richard.212-759-6210.

Massage, Nassau County—Masseuses and Masseurs. Open 7 Days. North Shore Massage Clinic. 516-484-1651(2).

Take A Massage Break—One hour full body massage, or a 1/2 hour reflexology foot massage. Licensed professional. Men only. E. midtown. Angelo. 212-986-3916.

Serenity Plus—Relax with massage and an attended whirlpool bath in a tranquil pampered atmosphere. 212-307-1462.

Little Neck, Queens, L.I.—Relaxation. Shiatsu, Swedish massage. Showers. Private/clean. Appointment only. 3 minutes, exit 32, LIE. 212-224-2544, 516-222-9070.

Massage Wonderland—Journey with me. Hotel/Residential. 245-3791 Anytime!

Nassau, LI—516-796-4545. Mon-Sat.9am-9pm. Excellent massage, showers, clean.

Lissette's Health Studio—Summer special: $5 off on 1 hour session. Come to this new place in the E. 50's to relax your tensions with the best Swedish Massage, irrigation, baths, electrolysis, pedicure. Residential available. 212-319-7514.

Le Charme—Enjoy Swedish/Shiatsu massage. Hotel/Residential. Midtown. Masseuse. Masseur. 371-2713; 421-4567.

International Masseuses—Perfect, privacy. Studio, residential. 212-876-1747.

Attention Executives—Ultimate massage for men. 70's/Central Park West. Studio/residential/hotel. Michael. 212-496-0020.

NEW YORK CLASSIFIED

LICENSED MOVERS

Mets-Movers—Mets moves it all! Home/commercial. 3 men/big truck. $40 hour. No.1722.Reliable. E. 76 St.212-772-6266.

Wheaton Van Lines Inc.—Long Distance Movers with the Good Housekeeping Seal of Approval. Call Van Gogh Movers, N.Y. Agent for free cost survey. ICC No. MC87113. 212-226-0500.

Van Gogh Movers—All our men have concave backs and a highly developed sense of aesthetics. No. 895. 126 Wooster Street, NYC. 212-226-0500.

Pyramid Moving Co.—Honest and efficient moving by men who care about their work. Often recommended. D.O.T. 1870. 1241 Amsterdam Ave.212-222-6663.

M
24HR
MOISHE'S
MOVING & DELIVERY

LAST MINUTE MOVING!

- 24 HOUR SERVICE
- BIG & SMALL JOBS WITH STORAGE
- COMPLETE PACKING SERVICES

PACKING BOXES
FREE DELIVERY

239-0340

DOT 1974

Established 1895—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

The Moving Store—Boxes, pads, dollies, bubble-wrap. Free delivery. 644 Amsterdam Ave. NYC. 212-874-3866. DOT 670.

Always Available—Household and commercial. Packing, art, boxes. Same day service. D.O.T. 1866. 212-786-1350.

Moving?—You'll love our low rates. S & D Quick Movers, No.339, 91 East 2nd, Ave. NYC. 212-228-1900.

Shleppers—A "state of the art" moving company. "Never a no-show." Careful. Reasonable. Packing/moving. Storage with no in/out fee. 16 East 79 Street. D.O.T. 1795. CA 800444. 212-472-3925.

Nice Jewish Boy With Warehouse—Storage/storage/storage/storage. As secure as in your own home. DOT No. T9693. Call 212-925-1043.

Samson Moving And Storage—Professional packing.Careful movers. Reasonable prices. Free estimates. 257 E. 61 St. N.Y.C. D.O.T.T10303. 212-752-5040.

Modique Inc.—(The Dependable Mover). Serving New Yorkers since 1948. Household, commercial, fine art and antiques. Weekend services. No. 1053, 325 West 16 Street, NYC. 212-929-5560.

Hud Movers—3 men/large truck $40/hour. 212-461-0428,9. No. 281, 264 10th Avenue, NYC 10001.

If You're Looking—For a different mover this time, you didn't use Big Apple Moving & Storage last time. 92 St. Marks Place.212-505-1861. No.1839. MC/VI.

MERCHANDISE

Free Mail Order Catalog—Sheepskin and suede products. Slippers, hats, coats, toys, etc. Sheep Stuffs, Inc. 163-15 Depot Road, Flushing, NY 11358. 212-939-2590.

For Sale—Sewing machine with table, plus drawing table. 9-6pm. 212-685-0945.

NY's Exclusive—Garage sale. Manhattan home contents. Best offer. 212-628-9625

MERCHANDISE/GIFTS

Talented Staff Available—To lighten the drudgery of gift buying. Corporate or personal. By appointment. 212-355-0600.

PETS

Cat Sitting—In Your Home. CatCare. Bonded. West: 947-6190; East: 838-2996.

I Am A Pedigreed—Snow-white, Persian male cat. My name is Sasha and I am almost three years old, neutered, declawed, have shots and am aristocratically beautiful. I want someone, loving and responsible, with an enclosed backyard to adopt me. Owner will sacrifice for the right home. Call evenings: 212-222-1581.

PHOTOGRAPHY

The Nude You—Have you ever fantasized having a private portfolio of yourself in the nude? Museum quality work by Parisian female photographer. A perfect gift for your husband, lover, or just yourself. Call 212-473-1566.

PHYSICAL FITNESS

One-To-One—In home exercise. Call Personal Trainers Inc. 212-410-9319.

Shape, Tone, Build Your Body—Fast results. Privacy. Convenience. Call BodyHeat. 212-362-8526.

Body Building Trainer—Private. For men and women. Call Serge, 212-675-1179.

Define Your Muscles—Workout in complete privacy. One-to-one weight training at Definitions: NY's most results-oriented, one-to-one facility. For appointment call 212-741-0136.

The Working Classified

NEW YORK

(212) 880-0732

RESUME SERVICES

The Correct Image—Resume/career service. Rita Williams. 212-953-0118.

Resumes That Open Doors—Successful approach cited by McCall's and Christian Science Monitor. Career planning, interview skills. Ruth Shapiro Associates. 212-889-4284 or 679-9858.

Career/Job Change—Resumes, counseling. Dr. Amy Shapiro. 212-420-9864.

Eye Opening Resumes—Creative job strategy.Career Planning Inst. 599-0032.

SERVICES

Maid In New York, Inc.—The best! 212-741-1749.

Bob Dellacona—Cleaning service. I guarantee it! 212-741-0029.

From $6.00 a Month—24 hour answering and mail services. Action. 212-279-3870.

Maids Unlimited—Heavy/light cleaning. Equipment available. Bonded personnel. Hourly rate. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

Home Watchers—While on vacation, house pets, plants maintained. Mail forwarded. Other services. 718-376-6864.

No Nonsense Maid Service—Cleaning fanatics for homes/offices. 212-760-0186.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

THERAPY

Sex Therapy—Are you lonely and depressed because of sexual failures? Are you avoiding social relationships, but in truth you fear another sexual failure? Have you tried conventional therapy with no substantial results? No excuses now, help is available. Surrogate therapy may be your only answer. Amazing visible results. Supervised surrogate program. Medical supervision. Midtown location. Mon.-Fri., 10-7, Sat. 9-3. 212-391-1000.

Premature Reaction And Impotence—Cured forever in only one 3 1/2 hour session. 100 percent success. Female PhD. Sincere, compassionate, scientific. Gramercy Park area. For appointment, call between 11am-1pm. 212-689-9717.

Achieve Sexual Goals—With a trained, caring surrogate. Psychotherapy supervision available. 212-953-6925.

Sexual Problems?—Male Counselor. Private! Personal! Patient! 212-832-6659.

Compulsive Escapism Explored—Be it change of gender, age, self-injury, etc. PhD. 7 days. 11am-10pm. 212-475-3377.

Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W. 12.

THERAPY/HYPNOSIS

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

New York's Leading Pioneer—In the field of hypnosis offers hypnosis and self-hypnosis for guidance and counseling in all problem areas. 212-355-4782.

Control Your Mind And Life—Hypnosis! Weight, smoking, stress, anxiety, phobias. Pat Buckley, PhD. 212-744-2077.

Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by Ph.D. 420-9017.

Hypnosis To Control Habits—Weight, smoking, stress/self-hypnosis, concentration. Suzanne Simon, M.A. 212-348-1922.

WEIGHT CONTROL

Lose Weight Fast, Then Keep It Off—With The Bulova Technique for Weight Control. Behavioral therapist uses easy-to-follow eating plan, safe herbal appetite suppressant plus behavior change for permanent loss. Free consult. 864-5832.

Weight Loss Guaranteed—Up to 10/20 pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regimen. 26 years in operation. Medically accepted. Pawling Health Manor,Box 401, Hyde Park, NY 12538. 914-889-4141.

Overweight?—New research study seeks limited number of overweight men and women to participate in a 6-week behavior modification program. Licensed clinical psychologist affiliated with two metropolitan hospitals conducting groups. No drugs. No diets. Convenient location. Special low fee. Inquire insurance coverage. Call Ms. Newman. 212-807-8080. PM okay.

Diet Getaway At A Country Inn—Diet Center's successful program featured at Southampton's famous Village Latch. Health club facilities at Omni. Thru October. 516-283-2160.

Control Your Food Obsession—Confer with a professional weight therapist who knows the pain, depression of emotional eating and has found a permanent solution. Free consultation. 212-308-5891.

Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fla, 33040. 305-294-8787.

Jacquelyn Rogers Speaks—On "Why Diets Do Not Work" in NY on Tues. Oct. 2, 6:30pm, Barbizon Plaza, Central Park South at 59 St. On Wed. Oct 3 and Thurs. Oct 4, 6:30pm, Doral Inn, Lexington Ave. at 49 St. For information in NY, 800-992-3733, in NJ, 800-426-3733.

Individual And Group Treatment—Women's group forming now. Experienced therapist. 212-855-0550.

TRAVEL

1st Trivial Pursuit®Cruise—On QE2. Jan. 4, NY to the Caribbean, 8 days. Prizes! See your travel agent.

VACATIONS

Let's Swap—Someone with a ski house in CO., beach house in the Bahamas or yacht in the Carribbean wants to swap for your NY apartment. Free details. Exchange Place, 1003 Northern Blvd., Manhasset, NY 11030. 516-627-4162.

Southampton Village Latch Inn—"Charming 39-room elegant country inn that's a complete resort!" Tennis, pool, hot-tub spa. In town, near beach. Fall rates. 516-283-2160.

1st Trivial Pursuit®Cruise—On QE2. Jan. 4, NY to the Caribbean, 8 days. Prizes! See your travel agent.

TRUCKERS

Big Wheel Your Best Deal—Lowest rates in town. Residential and commercial. Anywhere, anytime. Insured, reliable, storage. Call 212-570-0879.

Men With Van—Anywhere, anytime, low rates, reliable. 212-386-9068.

Moving/Trucking—Station wagon, van or 20'. Low rates. Reliable. 212-532-2333

F And A Trucking—24 hours, local or long distance. Low rates. 212-358-6683.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. Rates $20.00 per line. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add $12. for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

Box Number

```
New York Magazine, ____
P.O. Box 4600
New York, New York 10163
```

Could A Superman Be Happy—With a woman who wants to go over the rainbow, but not alone! It could be fun; we might be friends, who knows, even dear friends! Some relationships are pure magic! I'm 5'4", attractive, warm, romantic. NYM A508.

Businessman, Lover Of The Arts—Seeks a sincere and loving relationship with an aspiring musician, dancer, or actress, slim and pretty, 20's to early 30's. I will love you and support you so that we can both be the best of what we are. I am early 40's, 5'11", good-looking, non-smoker. Exchange pictures, please. NYM G839.

Broadway Producer—Advertising agency owner, male, late 30's, attractive, funny, exciting, charming, well-built, seeking attractive, 25-35, slim female. Must be intelligent. Photo/phone. NYM E323.

Guy Seeks Mate—For love, marriage, baby carriage. Likes stage, snow, sand, soup. I'm secure, 40's, Christian background, fit, fun. NYM A462.

Pretty, Manhattan Psychoanalyst—37, 5'6", slim, warm, open, seeks outgoing Jewish professional. NYM C820.

Vivacious, Attractive Redhead—With sense of humor and panache, seeks Jewish counterpart, 48-57. NYM A505.

I Am A Very Pretty—And charming female. "You can take me anywhere." I'm also successful and an all around "good catch." I'd like to meet you if you are between the ages of 35-50, reasonably tall and attractive and dynamite in every way. Please respond with phone number, and hopefully a photo. NYM C823.

Wanted—Disorganized, divorced, tall, Jewish lawyer with disorganized children. Should love Manhattan, Trollope, Indian food; optional bridge player and lapsed runner. For: attractive, organized, tall, brunette, banker, mid-30's, currently languishing in Toronto. NYM G996.

Assertive Woman—Seeks assertive man. Shapely redhead, 26, seeks fit, fun, guilt-free man. Photo/bio/phone. NYM A501.

Tall, Blonde, Bright—Wall Street exec, 30, by day; warm, witty, loving woman after hours. Seeking an articulate, caring, Ivy male, 30-42, to share NYC and tropical beaches. Note/photo. NYM A502.

Vibrant Romantic—Graphics director, 29, 5'5", slim, pretty, seeks bright, sensitive, successful male, 28-36. NYM A503.

Attractive, Intelligent Newswoman—30, seeks honest man with sense of humor for good talk, food, drink. Bio. NYM A515.

Successful And Happy Woman (36)—Seeks Jewish man with all his senses: sense of humor, sense of self, sense-itivity, sense-uality. NYM A506.

Widower Seeks Widow—Jewish, active *mid-50's, slim, 5'8", seeks attractive, slim* lady, to-53, active, for a loving future. Photo and bio. NYM E334.

Slender Sophisticate—Attractive, ex-Midwesterner, 5'7", late 30's. Many interests, including sports and music. Seeks a cultured man to share a fun-loving, meaningful relationship. NYM A509.

Classy, Unpretentious Man—Age 34. Good-looking, intelligent, sensitive and secure. Enjoys travel and the unconventional. Also, white-water rafting, adventure and sometimes doing nothing. Extremely curious, definitely not boring. Seeks an attractive woman who is unconventional in outlook to share good times and more. NYM B058.

Handsome, Dark Professional—28, 5'7", looking for, 20-26, smart, pretty lady who usually doesn't answer ads. NYM B059.

Striking, Shapely Blonde—28, 5'8", professional, Catholic, traditional values. Seeks sincere, ambitious, never-married executive. NYM B060.

Bright, Attractive Woman—45, Park Slope resident, eclectic interests, seeks interesting man, 40 plus. NYM A510.

Medical School Professor—Early 40's, dynamic, successful, attractive, athletic, Jewish, warm and caring, seeks lovely, intelligent woman, 28-40, with integrity and a warm heart for permanent relationship. Children a plus. Bio, photo, phone. P.O. Box 2852, Setauket, L.I., NY. 11733.

Call Me Ishmael—Publisher, 35, back from long sea voyage, seeks woman with bright mind, sleek lines and New England grit. NYM A633.

Tall, Slim, Pretty WASP—49, seeks a 50's-60's man with car. NYM B061.

Handsome, Sincere, Affectionate—Professional male, 43, seeks attractive, slim, female counterpart, under 40, for sincere relationship. NYM B062.

And Now For Something—Completely different. Very independent data processing professional, 28, 5'8", with a sick sense of humor. Wants fun and affection with a funny man who is 28-36, smart, successful, tolerant and likes country inns. Photo and letter. NYM B063.

Renaissance Man—Super handsome, sensuous, successful lawyer, tall, white, romantic, kind, 36, gifted photographer, jazz and film buff, who loves to dance, seeks beautiful woman, 21-32, for serious relationship. Race unimportant. Photo, please. NYM A512.

Trees, Grass, Laughter—LI homeowner, tall, 180; young-64; seeks bright, winsome woman who appreciates excellent sense of humor. NYM B064.

Ms. Peter Pan—Petite, pixie-ish, NYC widow seeks equally young-at-heart, 60ish, single, successful male playmate. NYM B065.

Happy New Year—I wish you good health and happiness plus a strictly personal wish that we might meet and share all the pleasures of life together. I'm a very special gal, attractive, widow, physically, financially able to live a life of love, friendship, laughter in a meaningful lasting relationship. Are you a caring guy, 60's, Jewish, fun-loving but serious minded, respond with phone. NYM A634.

First Time Advertised—Trendy, cosmopolitan goddess desires god of gods. Must be ambitious, trendy, financial-wizard type. Phone, photo and bio a must. NYM B066.

Forecast—Sunny, clear, stable healthcare professional, mid-40's, seeks unclouded man, 40's-50's, whose long range forecast is not based on hot air masses but rather down-to-earth and weathered by honesty, wisdom, warmth. Letter (photo if desired). NYM B067.

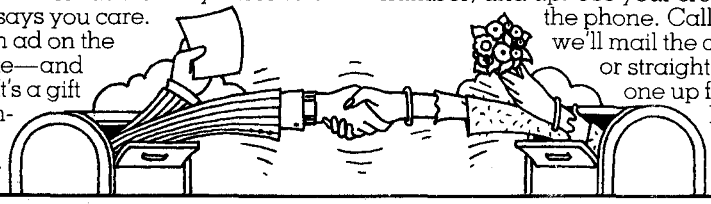
Who needs a Strictly Personals Gift Certificate?

Every Single Friend.

- Your office pal
- The new kid in town
- A friend who's divorced
- Someone ready to settle down
- Your daughter the dentist
- Your mom so attractive
- Singles who play doubles
- Those who like to stay active

Strictly Personals is where they meet through the mail!

Every week, more than 6,000 letters are received by the people who advertise in Strictly Personals—and now you can give your friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate—and we're here to help. It's a gift appropriate for birthdays, special occasions, and holidays.



Strictly Personals Gift Certificates are available from $52 (that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-0732 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine, 755 Second Avenue, New York, NY 10017.

STRICTLY PERSONALS

Sales Company Owner—42, with home on LI Sound, seeks to fall in love with high-caliber, non-parent female, 25-35, and have a family. Photo, please. PO Box 333, Sea Cliff, NY 11579.

Sensitive, Athletic, Handsome—Attorney, "46 looks 36", loves the arts, music, seaside and reality. Seeks bright, huggable, slim female wanting to begin it all again. Photo, phone. NYM B071.

Tall, Dark And Handsome—Successful NY entrepreneur in high fashion ventures. Casual, liberal, creative, fun-loving lifestyle and carte blanche attitude. Appreciate an adventurous but mellow, attractive, trim female, 25-35, who desires something special. Communication, friendship and intimacy. Pen a candid letter, phone and photo. NYM A518.

Still-Blooming 42—Intriguing, intrepid, green-eyed, worldly-wise, Jill-of-all-trades/lawyer-to-be (3L), hopes a smart, strong, accomplished man, 35-45, will respond to this ad. NYM C836.

Black Lady Exec—46, 5'11' seeks erudite male over 45. Any race. NYM A519.

Lonely, Shy White Male—25, 5'7", 145, brown hair, blue eyes, psychology student, seeks special someone for friendship/relationship. PO Box 292036, Ft. Lauderdale, Fl 33329.

They Give Workshops—On personal ads. But I'm a down-to-earth, no filter, no fooling kind of guy. So why not check the particulars and see if you want to share with me? Male, early 40's, 5'9", 175 lbs., Aquarius. Into: film (vintage and current), psychic phenomena, travel, theater, slow dancing, museums. NYM A520.

Superb Established Professional—Who really enjoys life, sharing, caring. Seeks woman in 30's with class, charm, brains, humor, likes travel, cuisine, tennis, skiing, movies, theater, warmth, a relationship. Photo, phone. NYM E336.

Stop, Read, Send—Dynamic, 31, Jewish, female professional, seeks 31-40, tall, successful guy for friendship, romance, possible relationship. Photo, bio. NYM E335.

LI Professional Man—Attractive, young-41, seeks Jewish woman, caring, warm, down-to-earth, very attractive, sensitive, secure, non-smoker, 30's, for lasting relationship. NYM A516.

Very Handsome—Professional, with many other qualities equally as important, would be delighted to meet a lovely woman in her mid to late 20's. Please send a photo and short note. NYM A517

Attorney, Accountant, Businessman—Athletic, 6', successful, good-looking, health-conscious, 30, seeks female, 22-34, attractive, tall, secure and still looking. Bio and photo. NYM B069.

Dazzling, Successful, Advertising Exec—(Former Vogue model), soft, feminine, would like to meet highly successful, single "WASPy-type", NYC male, mid-40's-mid-50's, with similar interests in theater, music, politics, intimate evenings. My standards are impeccable. If you measure up, send recent photo, short bio (no resumes), phone number. No reply without these. NYM B070.

A Finely-Tuned Woman—Sensitive, sincere, loving, 30. Beautiful inside and out. Seeks trim, fit, adventurous man, 27-37, who loves outdoors, sports, life, himself. Bio/phone/photo a must. NYM A521.

Cultured Gentleman—Financially independent, attends and enjoys creative and performing arts, gourmet dining and dancing, interesting conversation, frequent travel. Would like to meet a charming and very attractive Jewish lady, 35 plus for enjoyable friendship, possibly flowering into a permanent relationship. Please send brief bio, recent photo, phone for a reply. NYM A522.

Warm, Loving Blonde—Professional lady, 44, 5'7", seeks superior, intelligent, strong-willed and probably conceited male, over 6', 45-56, with a sense of humor and a phone. NYM A523.

Beautiful, Slim, Exciting, Adventurous—Female, 25, looking for special man, Jewish, 24-38, 5'8" plus, dependable, warm, romantic, successful. Photo. NYM A524.

NY Visitor—Perspicacious attorney-CPA with varied interests, seeks erudite, ebullient Jewish woman, age 23-32, for lasting relationship. Photo. NYM A525.

Sensitive, Wall St. Attorney—27, cute-looking, warm and loving, seeks woman, 20's, under 5'4", with similar qualities. Photo/note/phone. NYM A526.

Elke Sommers—People say I resemble, but I'm a unique woman, 33, who is looking for a relationship with a very successful, cultured, sensitive, adventurous, intelligent, attractive male counterpart. Recent photo/bio/phone. A527.

Attractive, Bright Woman—30's, seeks tall, secure, single man to share music, theater, talk, dinner. Bio, photo, too. NYM B072.

Handsome TV Exec—40, 6'3", trim, tender, witty, WASPish, wishes to meet an alluring lady who enjoys sports. Photo a must. PO Box 3461, NY, NY 10185.

Elegant, Down-To-Earth—Professional woman, 40's. European background, educated in NYC. Slim, attractive, artistically inclined. Loves the good life. Seeks established man, 39-52, with similar qualities. Note, photo, phone. NYM A528.

Attractive Male Psychologist—39, warm, funny, successful and smart, seeks warm, beautiful, high-level professional woman, under 34. Photo appreciated. NYM A545

Jewish Male Physician—45, 6'2", divorced, likes tennis, lakes, conversation and a woman with energy and a sense of humor. NYM B119.

Smart As A Whip—Pretty as a picture. Warm, Jewish woman, 28, needs a caring, intuitive, attractive man. NYM B073.

A Picture Is Worth—A thousand words. This picture is of a beautiful, brainy, brown-eyed Jewish brunette, who is 34, 5'6", laughs easily, is self-confident, sensitive, slightly non-traditional, highly romantic, with eclectic interests. Yours would be a 35-50, 5'11" plus, ruggedly handsome professional, who is financially secure, understands commitment, responsibility and sharing, and loves life. Photo/bio. NYM A531.

Classy, Attractive, 5'10"—Blonde. I am Jewish, young-40's. Looking for a sincere, honest gentleman who enjoys music, dining, dancing and the good things in life. I am a one-man woman. Are you the one for me? NYM B076.

Outrageously Pretty Redhead—30. Female professional, genteel, athletic, spirited with flair for adventure, seeks secure, clever, worldly male who is an engrossing conversationalist. Photo appreciated. NYM A635.

Handsome Law Student—24, Jewish, slim, athletic, gentle, unpretentious, sense of humor, financially secure, Upper East Sider, would like to meet a similar woman, 20-40, for possible relationship. Bio, photo. NYM A533.

Beautiful, Blonde Attorney—Jewish, 35, slim, warm, fun-loving; seeks tall, handsome, Jewish professional man, 35-45, secure, sense of humor, for possible relationship. Photo/note/phone, please. NYM B078.

Highly Successful Jewish Attorney—41, 5'10", attractive, seeks slim, attractive, professional Jewish woman, 28-36. Photo and phone a must for reply. NYM A534

Successful Chap—Professional, 49, 5'8", seeks Jewish female, Manhattan or NJ, to share life's see-saw. NYM A535.

Vivacious Charming Up-Beat—Attractive, successful administrator, early-40's, likes arts, travel, photography, sports, politics, seeks compatible male, 35-48, for sharing-caring relationship. Children fine. Please write. NYM A636.

Divorced, Jewish Male—Young-looking 45, tall, attractive, slim, financially secure, very together, well-educated, caring, loves to do everything. Looking for permanent relationship with very attractive Jewish female with same traits who has trim, very fit body and head together. No princesses. Phone, bio, and recent, clear photo or no reply. NYM C837.

Gentle, Sincere, Attractive—Unpretentious psychologist, single with infant son, looking to meet single, professional man, 30-40, interested in marriage and family. Non-smokers only. NYM A537.

Very Attractive Blonde—Dynamic, sincere, professional, Jewish woman, 42. Non-smoker, enjoys travel, movies, theater. Seeks successful, kind, professional man, 40-52, for meaningful relationship. Photo, phone, please. NYM C838.

Vivacious, Warm, Cultured—Late 40's, Rubenesque and attractive, divorced, southern Connecticut, professional woman wishes to share joie de vivre with intelligent, stable, unafraid mensch. NYM B074.

Construction Architect—Female, Ivy, 31, seeks articulate, kind man. NYM A547.

Romantic, Handsome Male—Very young-50, 6' slim, kind, honest, caring, considerate, gentle, giving, fun-loving, sensuous, financially and emotionally secure. Interests include: active and spectator sports, film, theater, boating. Seeks white female, 32-42, at least 5'3", slim, energetic, with a sunny smile, cuddly, affectionate, romantic, humorous, flexible, to share a one-to-one, lasting relationship/marriage. Photo, brief bio, phone. NYM A637.

Funny, Fun-Loving, Long-Legged—Blonde, female. (All right, so I lie a little). Loves music, movies, and men, though not necessarily in that order. Looking for intelligence, style and wit. Smile and write. NYM A540.

Very Handsome, Affectionate—Successful male, 28, with dark hair, green eyes and a good sense of humor, enjoys cooking (needs improvement), theater, and watching the sights at the Cat Club. Seeks very pretty, slim, together woman with wit and character. Note, phone, photo (photo returned). NYM C839.

Down-To-Earth, Country Guy—Who moved to and loves the city. MBA, 33, 5'8", very handsome, Jewish executive, with traditional values, who enjoys baseball, Scrabble, Taxi, Sinatra, and physical fitness, seeks attractive Jewish lady, 26-33. Bio/photo, please. NYM A538.

Sensitive, Sincere And Caring—Seeks petite female, 25-35, with same qualities. What else is important? Phone/photo. PO Box 503, Lake Hopatcong, NJ 07849.

Gorgeous, Smart Reporter—28, wants to meet successful, fun-loving man, 28 plus. No photo, no reply. NYM A543.

Pavarotti Type Around?—Big cuddly man is my favorite. I'm looking for humor, educated, clean, secure, loving man, who wants commitment. I'm 5'4", blue-eyed, mid-30's, born, raised New Yorker. Please send bio and photo. NYM A529.

Artist, Poet, Scientist—Independent, interested in everything (are you?). Broad shoulders, 38, 5'5", 145. NYM A539.

Slim, Attractive Lady—Wants to meet gentleman, 48 plus, who likes performing arts, old movies, fine dining to tailgating, walks on the beach, a cozy fire. Photo and phone. NYM A638.

Tall, Buxom Blonde—Pretty, warm, witty, arty, 32, ambivalent about sushi, seeks tall, successful man, 32-40, non-smoker, who's ready for romance. NYM A546.

Come Forward—If you are secure, sincere, sensitive, successful, inspite of being so attractive. Meet your counterpart, in her mid-40's and ready for renewed "joie de vivre." NYM B131.

Effervescent, Energetic, Enthusiastic—Petite, Jewish blonde, seeks successful professional, 35-45, sports enthusiast, for sincere relationship. NYM A549.

Satisfaction Guaranteed—If you're interested in meeting a pretty, warm, sensitive professional, 45-year-old, divorced Jewish woman, 5'4", blue-eyed, slender; I am interested in meeting an accomplished man, 45 plus, Manhattanite, who is intelligent, caring, romantic, emotionally secure. Photo/phone/bio. NYM A550.

Handsome Jewish Man—37, highly intelligent, adventurous, romantic, domestic. Successful in life and business. Seeks truly beautiful, gracious, well-educated woman, 26-34. She is trim, loving, feminine, with strong values and inner resources. I am bold, conscious, strong-minded and sweet. She wants marriage and family, and is willing to strive for the best. Jewish or Italian preferred. Phone, photo and letter. NYM C840.

STRICTLY PERSONALS

Good-Looking European—Jewish businessman, 5'8", 33, wishes to meet beautiful, attractive and elegant lady, 20-25, who likes the finer places of NYC, and exciting world travel. NYM A552.

Warm, Attractive, Romantic—Successful Jewish businesswoman, 52, intelligent, sense of humor, grown children, NJ resident (close to NYC), loves beach walks, theater, music, dancing, travel, holding hands. Looking for romantic, successful businessman, 50-62, who has warmth, sense of humor, enthusiasm and love of life. NYM A553.

NYC MD, 28, 5'6"—Seeks attractive, never-married Jewish female, MD or med student, 24-28. Photo/bio. NYM A554.

Physician, Very Handsome—34, athletic, warm, sensitive. Seeks Jewish woman, very pretty, intelligent, never married, 22-30. Send photo. NYM C841.

Seeking Friendship—Moving to Queens, will work Manhattan, widow, 52, 5'7", 135 lbs., white, non-religious Christian, smoker, animal lover, enjoys swimming, all the arts, dining out. Will appreciate photo, short bio. NYM C842.

Health Oriented, Athletic—Bearded, Jewish professional man, 36, seeks witty, slim, nouveau woman to start family. Send bio, photo, phone. NYM C843.

Professional Coach/Athlete—Artist, author, entrepreneur, warm, tall, slim, jazz buff, wants sincere relationship with a 35-40ish cultured woman, who is energetic, bright and independent. Slim, non-smoking and sense of humor are musts. If you are good-looking and Jewish, all the better. Phone/photo, please. NYM C844.

Yes Virginia—There is a real person behind that couch! She's beautiful, a psychiatrist, witty and charming, and has 2 college children. She'd like to meet you if you are a Jewish man of many interests, bright and sensitive, creative and successful in your work. NYM A555.

Superlative Male Physician—29, extremely handsome, successful, generous and caring. Seeks beautiful Jewish female, 24-31, with similar qualities. Photo, phone, bio all essential. NYM C845.

Marry Me—Sensitive, affectionate man, 26. Seeks a pretty, articulate, non-smoking Jewish woman for intimate conversation, laughter and a much-needed hug. Photo/phone/bio. NYM C846.

Successful, Jewish Executive—5'7", would like to meet 27 to 30ish female with good looks and better personality to make perfect match. Send photo, phone, bio. NYM B079.

Fun, Feminine, Frivolous—Fortyish, Jewish divorcée looking to meet a gracious, affectionate gentleman who appreciates theater, music, art, intellectual conversation, dancing, country walks, caring and sharing. NYM B080.

Scrumptious Male Professor—37, very attractive, non-religious Christian, non-smoker, interested in marriage and family, seeks friendship with bright, attractive, slender, tallish, female professional, late 20's, 30's. NYM B081.

Voluptuous, Vivacious, Brunette—Aspiring writer, 47, 5'2", independent widow, witty, well-read (Shakespeare to sci-fi) seeks literary, classical and jazz-loving single man, 47-60, for lasting rapport. No Reaganites. Photo, phone. NYM B083.

Male Stockbroker, 38—Good-humored, sensitive, Irish. Love to work hard, play hard. Have boat, limo (all the toys), want someone to share committed, affectionate, caring relationship. NYM B084.

Wall Street Trader—Dynamic, high-powered, between 10-4; pretty, warm, sensitive, 37, seeks Jewish established professional/business man, 35-45, who values family, friends and integrity. Bio, phone, please. NYM E339.

1984 Petite Blonde Ferrari—Mint condition, fully powered, 12,000 original miles. Must see! Seeking 5'10" to 6'1", very well established male equivalent in show room condition (35-45) who can handle life in the fun lane as well as romantic moonlit drives. NYM A571.

Are You The One?—I am a 29-year-old businessman, Jewish, warm, sincere, easy-going. I like movies, traveling, dining out or just spending a quiet evening at home. Seeking that special woman who is also Jewish, between the ages of 21 and 28. Photo, phone, bio. NYM B086.

Physician, Successful—5'8", mid-50's, trim, attractive, South American seeks attractive female, 34-49, 5'5" or over for meaningful relationship. Bio/phone. PO Box 220, Woodbury, NY 11797.

Handsome, Divorced, Jewish—Non-smoker, Harvard MBA, home on the water in Hamptons, apartment in NYC, youthful, middle-aged, secure, affectionate, considerate. Reply only if you are an "up person", between 40-50, beautiful, slim, available for serious commitment. Recent photo suggested. NYM E340.

Sincere, Well-Educated, Handsome—Youthful 40, male professional wishes to meet special female who is intelligent, caring, energetic, slim and attractive. Would like to share many varied interests, much fun and introspective fireside chats. Phone, note, please, photo optional. NYM B087.

Are You Old Enough—To know better but don't care? Me too. So let's start with a fling; dinner, laughs, maybe a good cry (when we know each other better). If you're a sincere, secure man, 35-50, with energy, wit and creativity who enjoys the great outdoors, city life and sharing a warm home, please, send phone, photo to this sparkling woman. You'll be glad. NYM B088.

Come Fish With Me—Bright, attractive, professional woman, 52, 5'5". I'm independent, secure and looking for a funny, vital man with whom to share fishing, movies, long city walks. If this is you, please write. NYM E337

Deep But Fun-Loving—Single Jewish male, 31, marriage-minded, good-looking, successful professional and entrepreneur, financially secure and accustomed to the finer things in life, seeks the right, pretty, petite, slim, bright, creative, together, single Jewish female. Photo, plus. NYM E338.

Show Business Executive—Attractive female holding open call for mature male, 45-60, with real values and sense of humor. Long run possible. Brief note with phone and photo. NYM C848.

38, Italian, 5'4"—Own business, L.I., likes boating, looking for woman 30-40, no drugs, slim, petite, for lasting friendship. Photo and phone. NYM E341.

The Working Classified
New York
(212) 880-0732

Loveable Businesslady, Widow—I'm attractive, Jewish, 42, youthful appearance and outlook, affectionate, considerate, sensitive. I enjoy quiet dinners, travel, ballet, theater. If you are of similar tastes, educated, financially secure, Jewish man, between 40 and 50, and would like to build towards a permanent relationship, please respond with phone number and photo. NYM Box B090.

Attractive—Young-63-year-old male, retired Westchesterite. A golfer, bridge player and world traveler. Looking for right woman. NYM C850.

Multi-Racial Female—Ivy League Ph.D. candidate, 29, of exceptional physical and spiritual beauty, seeks non-smoking, handsome, successful, artist, professional (with the soul of an artist). Race is unimportant, however, emotional maturity, honesty and sensitivity are. NYM E343.

Old-Fashioned Romantic—Sincere, Italian/American, 31, handsome, fashion exec. Would like to share New York's beautiful autumn days and cold winter nights with a very attractive, together, both body and mind, lady, 24-35. If you're sincere and still believe in a one-to-one relationship, please send photo and short letter to NYM B091.

Bright, Executive Lady—Slim, WASPy, blonde, 40's, divorced, East Side, into good food and wine, Wall St., music, books, museums, travel and the sea, seeks successful male counterpart. NYM B093.

Attractive Smith College Grad—41, in love with people and life, seeks unmarried, Christian man (35-52), who'd enjoy commitment. I'm an established writer; enjoy literature, sports, travel; am caring, loyal, never bored. Are you accomplished, adventurous, adaptable, amusing? Let's get together! Your nice kids a plus. NYM B092.

Triple-A Issue—Of 1952, promises high interest to attractive, bright, pun-loving woman, 24-32, who likes sports, business and smiles. I am not "standard or poor", rarely "moody". Note/photo. NYM E344.

Something Different—Nice-looking, Israeli man, 30, 5'8", 140 lbs., healthy, educated, intelligent, honest and sincere, seeks lasting relationship. NYM B094.

Tender, Intelligent, Active—39, world-traveler, college professor seeks woman with zest for life. NYM B095.

Sensitive, Fun-Loving—Successful exec, 29, Jewish, intelligent, adventuresome, witty, selective, sincere, looking for same in woman born in 50's. NYM E346.

Very Handsome, Athletic, Sensitive—CT. male, 36, loves the outdoors, skis, sails, plays tennis, successful ad exec. NYC, honest, intelligent, straightforward. Wishes to meet sensational-looking lady, 25-35, with same qualities and interests. Photo, bio, phone. NYM B096.

Lady Desires Gentleman—Over 40, interested in having his socks knocked off. NYM B097.

So You Didn't Win The Lottery—If you are a gentleman over 40, take a chance on me. I guarantee you won't lose and I give Green Stamps. NYM B098.

It's About Time—Very cute, 39, tall, slim, sensual, white high school teacher seeks a wife. Photo, please. NYM B099.

Very Attractive, High Energy—Female, 33, intelligent, WASP, 5'6", slim, successful attorney who loves cycling, the arts, and sushi. Looking for athletic male, 28 plus, non-smoker with a good sense of humor for a "serious" relationship. Recent photo, bio and phone. NYM C851.

Scorpio, WASP, Manhattanite—6', 40's, seeks petite, vivacious, career lady, 30's, with view to lasting, sensual, intellectual and emotional partnership. Photo and note to NYM B100.

Commodities Trader, 30—5'11", Jewish man, attractive, highly intelligent, warm, witty; seeks ambitious, bright, caring woman, fond of jazz, long talks and walks, and commodities traders. Prefer photo. NYM A639.

Handsome Jewish Male—34, 6', slim, blue eyes, seeks an honest, well-rounded lady, who likes same and much more. Bio/photo/phone. NYM A556.

Sensitive, Successful, Secure—Executive, looking to meet high quality, educated woman, 35-45, who understands living. I participate in sports, enjoy theater and travel. Am 6'2", trim, Ivy educated Christian, with grown children, looking to share the future. Will exchange photo, bio, phone. NYM A557.

Refreshing—Female, Jewish, 27, seeks sincere male. Photo. NYM B102.

Warm, Gentle Woman—Pretty, slim, 39, 5'4". Enjoys life. Seeks intelligent, successful, assertive man, 35-45, playful, warm-hearted for warm, wonderful times. Please respond. NYM B103.

Good-Looking, Tall—Warm, sensitive, successful, world-traveled man seeks beautiful, tall, slender, intelligent woman, 32-40, to share the joys, adventure and excitement of New York, and perhaps other places. Bio/phone/photo. NYM B104.

Elegant European Actress—Blonde, blue-eyed, slim, athletic, sexy, independent, seeks gorgeous, handsome, tall gentleman, 27-47. Bio/Photo. NYM A640.

Sophisticated And Sensitive—Professional lady of French origin. Slim and elegant brunette. Very attractive young-50, unencumbered, enjoys arts, antiques, romance, laughter; seeks warm, handsome single man, 58-65. All letters with photo and phone will be answered. NYM A559

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Handsome, Italian-American—Executive, 41, 6', slim, intelligent, elegant and very together. I seek my counterpart for an exciting, romantic and sincere relationship. She should be slim, bright and beautiful, 26 to 39, without children and possess a true sense of honesty, class and wit. Photo and home phone. NYM A560

Successful Entrepreneur—36, 5'11", world traveler, Jewish, seeks a slim, nonsmoking, sophisticated but spirited female, 28-38, to share the finer things in NYC and points beyond. Photo and bio a must. NYM A561.

Soft, Warm, Elegant—Pretty professional woman, 38, seeks lasting relationship with a warm, successful, down-to-earth caring man. NYM A562.

Looking For One—Warm, full of smiling quirks, inventive and loving man. One-night-standers or seriously stuffy need not apply. NYM A563.

Slim Blonde Professional—27, pretty, Jewish, loves music, movies, baseball, museums, seeks bright, single man, 25-35, maybe for lasting romance. Short bio/photo, please. NYM A564.

Earthy/Elegant, Very Attractive—Jewish female, PhD, 38, 5'7", wants Jewish man, 38-44, tall, thin, handsome, cultured, successful (who's never answered ads), to live happily ever after. NYM A566.

Outwardly Today's Woman—38, attractive, touch of class, a doer, with impressive career and trappings of success, wants out of the fast lane into the love lane with trim, unpretentious, spontaneous, divorced but marriage-minded man, who appreciates the finer things and understands there must be life after work. NYM A567.

Good-Looking, Bright, Unmotivated—Single, Jewish male, looking for someone to share a lifetime of self-pity and mutual dependency. I am not willing to change but would greatly desire someone to motivate me to change. So far I resisted the best private schools, and 20 years of therapy, and super indulgent Jewish parents. Maybe you'll be the one to succeed. Try me, I'm flexible. Phone/photo/note. NYM A568.

Racy Artist/Athlete—Wears lipstick, wants sharp Romeo. NYM A569.

Sensitive, Reserved, Family-Oriented—22-year-old male, Ivy League grad, looking for a female counterpart. I don't smoke, drink only in moderation. I like physical exercise, beaches, museums, soft rock and classical music. NYM A570.

Savvy, Sophisticated—Successful, sensitive, sincere, special, sweet, scintillating, selective, secure, single, 39, white female, seeking sharing, caring male for serendipitous relationship. NYM E345.

Good-Looking, Sincere—30, 6'2", blue-eyed, Jewish professional male enjoys tennis, films, jogging, dining seeks attractive, warm female to share similar interests. Bio/photo. NYM E347.

Pretty Lady, 27—Cultured, romantic, loves travel, opera, sailing. Seeks ambitious male, 25-35, non-smoker. Phone, bio and photo. NYM B106.

Seeking Mature Woman—Single, white male, early-30's, well-educated and traveled, successful international business executive, ex-Manhattanite, always a NYC-lover, now resides overseas but spends several months each year in NY. Appreciates the maturity, confidence, sophistication, style, and sensuality of an attractive, mature woman, 40's-50's, and seeks above to share warm fun and romantic times. Photo, bio, phone. NYM C852.

Warm, Fun-Loving, Jewish—Professional seeks a woman who is sexy, intelligent, ambitious and wants to paint the town red. NYM B129.

Jersey Commuter—26, tall, attractive, WASP male seeks classy lady, 20-28, for relationship. NYM B107.

Independent But Caring—Sensitive and supportive; realistic and practical but haven't forgotten Camelot. Lincoln Center inspires me, but equally content to spend quiet evenings at home. Nature photography, movies, walks, good books, etc. I'm an attractive, Jewish, single parent, 38, seeking a financially and emotionally secure man, 35-50, to share my interests and introduce me to his. Non-smoker. Photo/phone/bio. NYM A572.

Attractive And Spirited—Successful professional with warmth and humor. Seeks lovely woman, to 40, to enjoy life and each other. Photo, phone, note, please. NYM C853.

Successful Executive—Part time model and dancer, sensitive and caring, seeks thin, fit, very attractive woman, 22-34. NYM A573.

Willowy, Attractive, Brunette—5'7", loves ballet, windsurfing, country outings, music and good conversation. Seeks male, 32-40, affluent, decisive, trim. Are you serious about yourself, yet have a sense of humor: Write! Photo, phone, please. A574.

Good-Looking, Good Humored—Affectionate Jewish male, 31. Enjoys conversation, dining, travel, simple pleasures. Seeks attractive, petite Jewish female of similar circumstances. Outside NYC. Photo/note/phone. NYM A575.

Ultra-Feminine, Slightly Mysterious—Very pretty exec, 35, seeks successful man, who is dynamic, ambitious, masculine outside, romantic, gentle, sensitive inside. That special chemistry important. Photo/note. NYM A576.

Contest—Male professional, 45, seeks special woman. Send photo and phone. If photo and voice are special match, we're both winners. NYM A577.

Warm, Attractive, Creative—Social worker/therapist, 41, Park Slope. Looking for warm, attractive, smart/educated, unattached man. Do you like your work, kids, dog, good times? Me too! NYM B108.

Bright, Sincere, 30—Japanese newcomer, who enjoys outdoor sports, laughter, seeks attractive, sensitive woman, 25-32. Note, photo. NYM B109.

Very Graceful, Elegant Brunette—With striking, good looks, brains and a warm, femininity plus, willowy, 5'6" figure, young-40's, dance/arts background, seeks sensitive, warm, financially secure man, 48-58, for caring and sharing. Bio, please. NYM B110.

Sensual, Articulate, Attractive—Jewish male, 37-year-old homeowner, 6', 170, seeks warm, liberal, unrepressed, attractive woman, for love, marriage, kids. Lots of closeness, not lots of "space." Prefer no children from previous marriage, nor moody, nagging perfectionist, or heavy woman. Like Dylan, archaeology, antiques, reading, exploring, sports, art and nature. New photo a must. NYM A578.

Successful Bachelor, North Jersey—50, athletic, non-smoker, trim, 6', white. If you are sincere, career-minded Ms., love outdoors, under 40, send bio, photo, phone. NYM B111.

The Best Is Yet To Be—Widow, 50's, slender, pretty, warm and enthusiastic seeks cheerful man who also thrives on the sun in the morning and the moon at night. NYM B112.

I Never Imagined—I would place an ad like this. 28, 5'11", trim, blonde, moustached, stable, successful Wall Streeter is looking for a kind, bright, sincere, level-headed woman (who doesn't take life too seriously) to share laughter, friendship and love. I am affectionate, generous, initially shy and have a good sense of humor. I enjoy NY weeks, country weekends, Mexican food, bicycling in Central Park, Caribbean vacations, working out, friends and quiet nights. If you are 22-32, 5'4"-5'9", slim and leggy, pretty and playful, please send note/bio/photo. NYM B113.

Help! Tried To Do It—But chickened out! White, 42, divorced dad, big bird lookalike! Need a trim, lovely, wacko, under 40, bright, who's not waiting for Gere or Onassis! Save a coward! Thanks! Box 135, Plainfield, NJ, 07061. Plastic princesses need not reply!

Affectionate, Blue-Eyed—Brunette, 26, Jewish, 5'10", slim, pretty, warm, fun-loving, Ivy-educated, business professional would like to share life's experiences with intelligent, sensitive, honest, successful, good-humored, single, Jewish man who has varied interests and a desire for someone special in his life. Phone. NYM B114.

Professional Male, 36—Sincere, good-looking, with a sense of humor, seeking to meet, 29-36, female for a lasting relationship. Phone, letter and photo. NYM B101.

Widow, Middle Age—Very pretty college grad seeks older man. NYM B126.

Somewhere Awaits A—Special gentleman who seeks a friend with perceptiveness for life's subtle refinements, that which can't be bought or imitated! One who is desirous of depth in understanding, a nurturer with assertiveness. Research clinician on a New England medical school faculty respects established values with sensitivity for Christ. Excited by a rail in the water, Muir Woods, an intermediate slope. Vitality with a never-ending outlook. Peter Island, Goodspeed, long Boat Key, Greenbrier, Red Lion Inn. Enjoys hats and looks good in them! Unintimidated! I'm a successful career woman who loves being feminine! He is 39 plus with eye-sparkling honesty and charm! NYM B641.

Family-Minded—28, 6'2", MD. Seeks warm, easyging, confident woman of Jewish parentage and great looks. Let's find mutual interests. Photo/bio. NYM B116.

Creative, Intelligent, Beautiful—37, self-employed, Jewish female. Likes fine arts, sports. Photo/phone. NYM B117.

Expatriate Australian, 37—Sincere, affectionate but non-pushy female would like to meet a European or Aussie professional man who is tall, honest and self-assured. NYM B118.

Are You Female—Positive, intelligent, pretty, 24-30, who isn't afraid of developing a caring relationship? I'm 34, attractive, stable, professional, single, white male. Photo helpful. NYM A580.

Handsome, Jewish Lawyer—27, athletic (tennis, skiing, volleyball), fun and nice, seeks similar female. NYM A530.

Summer Of 1985—Is a long way off. Stop post Labor Day depression; make it through the winter with a tall, dark, handsome, successful Jewish entrepreneur if you are 23-30, attractive, marriage-minded. Photo/phone. NYM A581.

Advantage: Love?—Good-looking, dynamic, Jewish professional woman, 30, enjoys tennis, skiing, movies, reading, romantic times. Seeks a fun, lasting match with a confident, sensitive, professional man. Phone/photo/bio. NYM A582.

Strikingly Pretty Enchantress—Trim, classy, sensitive, playful, feminine, WASPy, 39, affectionate, sexy, gamine, successful exec, witty, clever, seeks tall, handsome, witty, warm, very successful, affluent, urbane man. Photo. NYM C854

Northern Jersey—Country gentleman. 35, slim, creative, successful. In search of a special, classy lady with warmth and wisdom to share best of times/worst of times, maybe even the city of light in spring. If you're bright, pretty and maybe just a little too intense, please say hello with phone/photo if possible. NYM B120.

Big Brown Eyes—Bright smile, warm heart. Very pretty, witty Jewish, 28, lady seeks tall, handsome, ambitious, sensitive charmer, 27-35, for fun and serious love. Bio/photo. NYM B121.

Looking For A Lifetime Partner—I like tennis, ski, travel and fun. They say you don't exist. Witty, clever mind, slim, pretty and somewhat silly. I'm very successful and sharp. Photo/bio. NYM B122.

Handsome, Successful Scientist—30, easy-going, fun, likes skiing, squash, travel, music. Seeks good-looking, witty, warm, Jewish woman for male version of same. Note/photo. NYM B123.

To Cheer A Man—Be with him in good-humored harmony, that's what I want. Me? A vivacious, contemplative, attractive, over 50, who seeks lasting togetherness. NYM C861.

Dynamic Redhead—Wall St. entrepreneur, Jewish, 39, intelligent, but not an intellectual, slim, loves to travel, camp out, dance and rock and roll. Looking for meaningful relationship. NYM B124.

Lonely Guy, 41—Seeks warm, slim gal for dinner, movies and affection. Photo/phone. Let's meet! NYM B125.

Handsome Widower, 38—Jewish exec with LI home, 2 kids and maid wants an equal, not a housewife. If you're a working professional, 30-40, witty, attractive, secure. Send bio, photo to NYM B127.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Plump Protestant Lawyer—Woman, 33, seeks intellectually curious, down-to-earth gentleman. I'm a bleeding heart liberal whose interests include American history and politics, popular music and long train rides. Bio/phone. NYM B130.

Beautiful Brunette, 30—I'm 5'3", in great shape, and work in television. I seek a tall, handsome, successful man, 28-40, with depth to share interests. Photo and letter. NYM B082.

Very Handsome, 5'9", 150 lb.—Man into fitness needs female friend under 30, thin, into fitness, beautiful, independent, intelligent. We will exchange photo and bio. NYM B068.

Pretty, Blonde Entertainment Lawyer—27, would like to meet handsome, thin, white, Protestant or Catholic male entertainment lawyer or entertainment executive, 28-36, who has a good sense of humor. Photo/bio/phone. NYM A514.

Male Physician—Jewish, very successful and attractive, South Florida, prime location. Seeks a lady, under 35, 5'5" plus, non-smoker, self-dependent, professional or businesswoman for serious relationship. Must be extremely beautiful, attractive is not enough. Please send phone, photo and bio. PO Box 4811, Fort Lauderdale, FL 33338.

Ivy League Male—Attractive, bright, financially secure WASP banker and sensitive writer. Looking for a committed relationship with a bright, non-divorced alumna of similar educational background (Bryn Mawr, Smith, Wellesley), 33-36, bright, attractive and charming who includes a family in her career plans. Someone in communications or publishing would be super. I'm looking for an outgoing gal who doesn't usually answer ads. Photo, please. NYM A473.

Extraordinary Lovely Lady—Seeks well established male, 5'9" over, 25-50, sense of humor, for refreshing relationship. PO Box 1750, Darien, Ct. 06820.

Are You Impassioned?—By arts, travel, working-out, walking for ever on a crisp sunny day or night? Live life to the maximum. If challenge, commitment, dynamic and ecstatic are all synonymous to you, write. Looking for handsome, svelte, worldly, white Jewish male, age 30-38. NYM A511.

Bright, Warm, Vivacious—Sexy woman, 28, seeks stable, witty, attractive, intelligent, professional Jewish man. Phone and note, please. NYM B128.

Caring, Active, Male—44. Likes skiing, jogging, tennis, swimming, travel. Successful recreation business. Phone/note. NYM A504.

Shapely, Witty, Pretty—Affectionate, adventurous professional woman has just enough time to miss the companionship of an attractive, intelligent, confident, down-to-earth, 35-48-year-old man but not enough time to find him. Letter, photo, phone, please. NYM E333.

Romantic Male, 33—5'10", slim, creative professional, seeks slim, aesthetic woman, 21-31, for sharing. PO Box 1376, Murray Hill Sta., NYC 10156.

Long-Haired Brunette—White, Jewish female, 29, lovely, sincere, sweet, looking for same in a man to meet. NYM E342.

ANNOUNCEMENTS

Forest Hills High School Reunion—Class of '64. For info, write to Class of '64, PO Box 4209, Great Neck, NY 11027.

Mike, Eileen, Jay, Janet—Ira, Judy, Ed K., Ed H., a warm, happy new year from your friends.

Beth O.—Happy birthday (9/22) and welcome back to NYC. Bella fortuna.

Bubby Sarah—May you be inscribed in the book of life. Your loving family.

Happy New Year—To Rabbi Weiss and everyone at the Hebrew Academy.

STRICTLY PERSONALS COUPON

Name ______

Street Address ______

City ______ State ______ Zip ______

Home Phone (for our records only) ______

Payment: Check ______ M.O. ______ MasterCard ______ Visa ______ AmEx ______ Card Number ______

Exp. Date ______ Signature ______

Ad copy:

Use the coupon above or call (212) 880-0734. Rate is $20 per line, two-line minimum. Add $12 NYM number. Mail to: New York Magazine, 755 2nd Ave., N.Y.C. 10017. All ads accepted at the discretion of the publisher.

APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0732.

APARTMENTS

Trump Tower—Ultra-luxury 1 bedroom, unfurnished, high floor, spectacular view, 1-year or longer. Monday-Friday, 9-5. 212-758-1600.

Fountains Of Palm Beach—Beautifully furnished 1 bedroom on Golf course. With club house, dining room, pool, tennis, golf, 24 hour security. Lease $550 month, sale $65,000. 305-968-2431.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

CO-OPS/CONDOMINIUMS

Architect Contemporary Large—1 bedroom, Upper W. Side. Tudor, gardens, mews drive. $72,000. 212-923-7800, E-11.

Hamptons Cottage—Furnished studio, beach, boat slip. $19,900. 212-787-1604.

WINTER RENTALS

Manchester, Vt—Luxurious new townhouse. Ski alternate weekends, Nov. thru April. 518-449-1439.

SUBLETS

A Film Producer—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

Magazine Publisher—Seeks city apartment. 2 bedrooms for month of October 1984. Call Mrs. Joyes. 212-319-1300.

HOUSE AVAIL/SALE RENT

Free 1984 Summer Catalog—Of Saratoga Properties. Roohan Realty, 48 Union Ave. Saratoga Springs, NY 518-587-4500.

W. 80's Brownstone—NYC, 10 units, $525,000. Rosenberg. 201-837-3977 days.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

Broadway NYC 14th St.

The "NEW" Union Square

853 Broadway

Office Units From 500-2,000 Sq. Ft.

CENTURY OPERATING CORP.

Herb Graff 212-279-7600

PELHAM PELHAM MANOR

EXECUTIVE SEARCH

Set back on sweeping lawn, gracious New England Colonial contains 8 beaut. decor rooms, 2½ bths, (with pot'l of 2 more rooms & bth). This prestigious home is the perfect setting for young executives on their way up. Brand new kitchen, hardwd flrs, many extras. $287,500

"Wait until you see the spectacular fam room!"

ANN DE SANTIS, REALTOR

4550 Boston Post Rd. 914-738-1360

VERMONT BECKONS

Multi-deck Contemporary Complete Seclusion Sun and soaring space, great views, beaver pond, gorgeous wilderness of 51 acres. $164,500

GREENWOOD COUNTRY, INC.

Box 1137, Brattleboro, Vt. 05301

802-257-4646

LOCH SHELDRAKE LAKESIDE

"The Ultimate Vacation Plan"

A great buy! $17,500 & up, lakeview cottage unit on a deep, clean lake. Beach, swimming pool, tennis, boats, fishing, pavilion. PRIVATE & UNIQUE, Low maintenance, includes utilities. NYC BUS TO DOOR.

Call or Write: Joel Efrein

Box 296, Loch Sheldrake, NY 12759

914-434-6818 914-647-6867

SAG HARBOR 1790's

Prime location - Natural shingle

Village house for restoration, 2 bedrooms, 4 fireplaces, good detail, 2 car garage, reduced for quick sale. $169,000

EXCLUSIVE

Harpoon Realty, Ltd 516-725-2252

Park Slope, Brooklyn

4 FLOOR BROWNSTONE

Walk to Park

For investment, income property or living. Owner moving to Florida, $130,000 by conventional mortgage or $100,000 cash for quick sale.

Call S. Paul, 201-890-0006

---

2 mi from Town

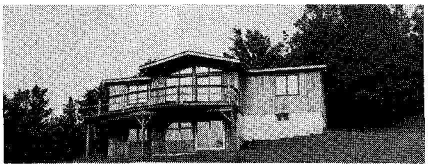
CATSKILLS—DELAWARE RIVER

30 ACRES WITH 50 Mi VIEW

Wooded land and fruit trees. House with 2 large Bedrms, eat-in-kitchen, LivRm, fplc, Gas & Electric heat, secluded. $110,000

By Owner 201-832-7626

Delaware County Catskills



NEW CONTEMPORARY

Magnificent views—3.5 Acres—Fireplace—Fully insulated—3 Bedrooms—Mahogany interior trim w/w carpet—Appliances—Ski within minutes.

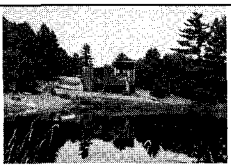
$82,500 Roxbury, N.Y.

Timberland Properties, Inc.

Area's Largest Real Estate Broker

Margaretville, N.Y. 12455 (914) 586-3321

Milford 90 min NYC



SUPER SECLUDED!

"COUNTRY CHIC"

ULTRA CONTEMPORARY

PRIVATE POND

4 Bedroom — 2½ Bath

This four seasons, all cedar, architect designed Contemporary sits at the end of thousand foot secluded tree lined drive overlooking pastoral private fishing and swimming pond with terrific mountain views for a backdrop. Every room in this home has a tremendous view. FEATURES 7 DECKS — gourmet kitchen with every appliance — warm fireplace in living area with vaulted ceilings — slate floors — central vacuum — just too many details to list. Priced right $249,000.

Reasonable owner terms. TOTAL TAXES $1,200.

Open 7 days from 8 AM 717-296-7717

DAVIS R. CHANT

REALTORS Milford, Pa.

N.Y.C. — Exclusive 1st Offer!

EXTRAORDINARY TOWNHOUSE

Unusual duplex garden apartment available to purchaser plus 3 floor-thru apartments (1 vacant). This lovely income producing townhouse is in mint condition, in one of New York's most distinguished residential landmark areas. Convenient to everything and priced to sell!

B.H. Heilman 212-688-8700 ext. 250

WILLIAM B. MAY CO., INC. Since 1866

555 Madison Avenue New York, N.Y. 10022

Rt. 97, Barryville, Sull. Co., NY 2 hrs NYC

SAVE BAMBI!

Hunter is retiring hunting lodge with huge fieldstone fplc, 24' x 16' LivRm, Lg kitchen, sleeping quarters, new roof, easily converted into country home, 235 wooded acres with trails, walk to 200 acre lake & golf course. A steal at $135,000. Excellent owner terms.

REBER REALTY

(914) 557-8333 (914) 557-8600

BRIDGEHAMPTON Near Ocean

TENNIS & POOL

NEW 5 Bedroom, 4 bath Contemporary, oil heat, fireplace, air conditioned, 2 car garage $450,000.

JACK DOUGLAS REALTY

9 North Main St., E. Hampton

516-324-1111

PELHAM PELHAM MANOR

UNUSUAL

Spanish, different, stucco, tin roof, C/H, Lg Studio, LivRm/fplc with balcony, formal DinRm, Mod Kitchen, fam rm, 4 Bedrms, 3 bths, deck, finish play rm, Move in Cond., Great home for entertainment. $267,500

ANN DE SANTIS, REALTOR

4550 Boston Post Rd. 914-738-1360

WESTHAMPTON

90% FINANCING

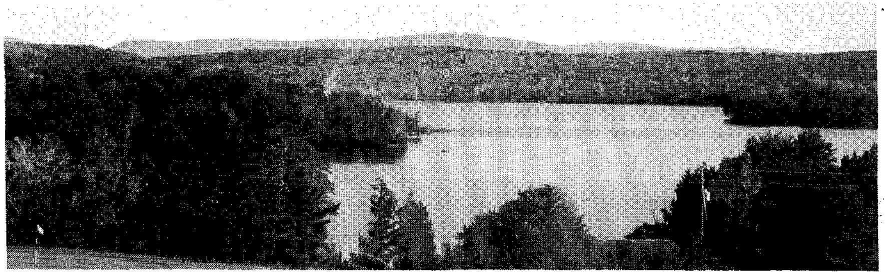
COLONIAL ARMS CONDOMINIUMS

STARTING AT $88,995 **UNTIL NOVEMBER 1**

Monthly common charges approx $250. includ taxes!

(516) 325-8626 by prospectus only **(516) 759-1160**

Copake Lake & Country Club



25 Extraordinary Lakefront Golf Course Homesites.

Imagine a private island on a crystal lake in the foothills of the Berkshires, less than two hours from Manhattan. Fifteen waterfront homesites across a handsome new stone bridge, with their own gatehouse, caretaker, and security staff. Plus private tennis courts and Country Club privileges. This is the Island at Copake.

Now picture ten sites, each of which borders not only on the lake, but also on the lovely, rolling 18-hole golf course and Country Club. Each with full privacy, and magnificent views. These are the Country Club properties.

And all of this is only fifteen minutes from skiing.

Homesites from $125,000. Homes from $350,000

Full architectural and contracting services available.

Call Copake Lake & Country Club at 212-765-2000.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 512

BY MARY ANN MADDEN

SAMUEL F. B. MOOSE—Inventor of the Code of the Wild.

KEN AND BARFIE—Joan Rivers's dolls.

COUNT LEO TOSSTOY—Irritable child novelist.

CYNDI LAPPER—Singer of hit video "Girls Just Want to Go Run."

Above, names changed to protect the innocent. Competitors are invited to supply a brief definition for a familiar name that has been altered by a one-letter switch.

Results of Competition Number 509, in which you were asked for a limerick ending with the name of a well-known product.

Report: Everyone entered this one. Including some of you poor scanners out there. You know who you are. Most sought-after products: Crisco (disco, Frisco). Also Nabisco. Calvin Klein (fine, line). Jockey Shorts (Schwartz, sorts). Twinkie (kinky, Helsinki). Jack Daniel (Nathaniel, spaniel). Go know. All the spellings possible of Häagen-Dazs. Plus Trivial Pursuit. Gucci. Tofutti. Izod. Fruit of the Loom. L. L. Bean. Charmin. And V-8. Speaking of which, huge numbers of limericks on cars. Rolls, don't you know. And Mercedes (Hades, ladies). Very good they were, too. In fact, so many entries were printable, scannable, and fetching that we might have filled many more pages. So thank you and consider yourselves part of the furniture. Special thanks to four of you who saluted Melman's Toast on a Stick. You're in real trouble. And I like that in a person.

First Prizes of two-year subscriptions to "New York" to:

At a cheerleading contest one day
In Flatbush, the Lords led the way.
From the baron of "rah"
Through the duke of "huzzah"
To the prize-winning Oil of Olay.
Chris Doyle, Burke, Va.

Despite matrimonial pledges
The bride almost always on edge is
"He watches TV,
Or he gardens," says she
"His real loves are Benson and Hedges."
Maureen Stevens, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

A tailor there was, named Carruther
Sold sewing machines like no other
If you offered a hand
He'd say "No, thank you," and
"It ain't heavy. It's only my Brother."
Shirley Boardman, Wayne, N.J.

A literate seamstress named Dobbins
Who, done with her buttons and bobbins,
Reads *The Pirate, The Betsy,*
And *Goodbye, Janette.* ("See,
I only," she says, "Baskin Robbins.")
Peter Filichia, N.Y.C.

And Honorable Mention to:

This tiny hotel suite's a fad
Proportioned to make midgets glad
The best of the flat is
The wee folk stay gratis.
It's called the Stay-Free Mini Pad.
Sylvia J. Ginnot, N.Y.C.

Saw the ad (at a quarter to three)
Couldn't wait (though I'd save C.O.D.)
Dialed the phone (broke a nail)
Now I wait (where's the mail?)
For the latest Slim Whitman L.P.
John M. Ford, N.Y.C.

A Cantonese cooking a bear
Had trouble removing its hair
So he stir-fried the game
In a lotion whose name
Left the Cantonese wok-ing on Nair.
Linda Giordano, Florence, Ala.

Young Cauthen the jockey was flip
And as quick with his crop as a quip,
"Though in judgment I'm green
Just a salad-dazed teen,
At my craft I'm a Miracle Whip."
Tony Reeder, Silver Spring, Md.

In Boston the folk are quite proper
(On that score they won't come a cropper.)
Yet they like to relay
All the dirt from Back Bay
And relish, embellish a Whopper.
Victor Koehler, N.S.W. Australia

In Eden the fruit of the tree
Was as tempting as any could be.
One taste of delight
Led to bite after bite,
'Til there wasn't an Apple IIc.
Karen Bracey, Burke, Va.
sp. mention: David Chasman, Beverly Hills, Calif.

There once was a frustrated colonel
Whose orders were harsh and infernal
His career went astray
When he spent every day
Engrossed in the "Ladies Home Journal."
Marion Hanscom, Binghamton, N.Y.

Jim Johnson was truly dismayed
His band's uniforms were all frayed
He started a drive,
Raised a hundred and five
Which is now known as Johnson's Band-Aid.
Judy Klein, East Brunswick, N.J.
sp. mention: Cassie Tully, Spring Valley, N.Y.; Randall Hounsell, Ozone Park., N.Y.

A traveling salesman called Tex
Was a hit with the opposite sex.
His secret was charm
The tattoo on his arm
And a large, neatly typed Rolodex.
Lisa Schwarzbaum, N.Y.C.

Sue's friends think that Sue is the sweetest
The cards she sends out are the neatest
When it comes to her rhymes
It is said that sometimes
A thought is as good as Adidas.
Alice Weiss, Youngstown, Ohio

A Frisco campaigner named Shea
Was a shoo-in for office, they say
But he soon sealed his fate
When he claimed in debate:
"I'm not now nor have ever Ben Gay."
Mary Corrigan, Pawtucket, R.I.

One biblical day, Sam the leper
(His colony's regular schlepper)
Pulled the first sit-down strike.
His demands were: a bike
And a six-pack of cold Dr Pepper.
Anne Bernstein, N.Y.C.

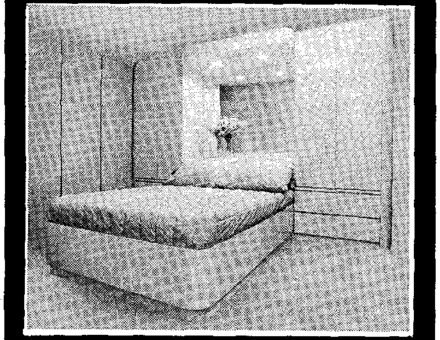
DIASTAR 251 A
T
S
H
R
OS/9300-146 WLM 100

A Bright New Way To Enjoy Your Slides!

The lightweight, portable, automatic DIASTAR slide viewer from OSRAM allows convenient group slide viewing...even in the brightest daylight environments. For innovative ideas, see the OSRAM line at better photo stores. Call 800-431-9980 (914-564-6300 in N.Y.) for a nearby dealer.

OSRAM

Let Your Imagination Take Form



CUSTOM DESIGNED FURNITURE

• BEDROOMS • STORAGE SYSTEMS
• KITCHENS • WALL SYSTEMS
• MURPHY BEDS • TABLES

EVERY CONCEIVABLE LAMINATE AND FINISH IN THE WORLD.

Complimentary Interior Design Services

Manhattan Cabinetry

Manufacturers & Retailers

233 E 59th ST
750-9800

455 PARK AVE. SO
889-8808

LUNCH
DINNER
SUPPER
228 8490
9th &
UNIVERSITY

JAZZ
FROM 10PM

KNICKERBOCKER
SALOON

EL CHARRO
ESPANOL
LUNCH • DINNER • COCKTAIL LOUNGE
CREDIT CARDS • TEL. 689-1019, 684-9132
58 EAST 34th STREET
(Bet. Madison & Park Ave.'s, N.Y.C.)

Berry's

SoHo Snuggery
Celebrating
Our Tenth
Anniversary
Lunch • Dinner
Weekend Brunch

180 Spring St. (corner Thompson) NYC-226-4394

Toscana Ristorante

246 East 54th St
New York

Northern Italian Cuisine
Reservations 371-8144

A mountaineer trying his best
Up the steep side of Mount Everest
Found a rock he could bite on
(His foot missed the piton)
And lost all his teeth on the Crest.
Michael Trapani, Farmingdale, N.Y.

At weddings the soup must be ample
And guests should have more than a sample.
A union well-fated
Must be consommé-ted,
The soup either homemade or Campbell.
Shirley E. Hamburg, Bethesda, Md.

The Mets are confounding the bookies
Their pitching staff's made up of rookies
Too young for a brew
So it's milk for this crew
And Entenmann's chocolate chip cookies.
First Year Assocs., KC & B, N.Y.C.

Saloons in Southampton decree
If others go drinking with me
At the time we arrive
If I offer to drive
I'll be served with my own Pepsi Free.
Viktor Blume, Sayville, N.Y.

General George Armstrong Custer (the flirt)
At his own Waterloo bit the dirt
My well-informed guess is
George lost his long tresses
While wearing the first Arrow Shirt.
Robert S. White, Celeron, N.Y.

Dustin Hoffman was "brilliantly droll"
According to one critic's poll
He was touching yet funny
The movie made money
Because of his ole Tootsie Roll.
Miles Klein, East Brunswick, N.J.

Miss Minday did housework with pride
She even took windows in stride
She mopped and she dusted
For toil she just lusted
Dirt's out when she's in with the Tide.
William R. Herndon, Panama City, Fla.

On the banks of Killarney they sing
And dance the ubiquitous fling
The reason, you see
For the joy in Tralee:
The arrival of green Irish Spring.
Myrna J. Gliack, Kinnelon, N.J.

A jolly old codger named Sneer
Can smile though the worst of the year
Weather hot, weather cold
All things he'll behold
With a kind of all-temp'ature Cheer.
Mark Lawrence, Boston, Mass.

A sharper was raking in dough
With a decoy named Haley, a pro.
But a cop blew the scam
(Put the crooks on the lam)
When he recognized Haley's M.O.
Gary Tutt, Duncanville, Tex.

Mad Ludwig, the gay Wittelsbacher
Liked chocolate. And sex—a shade
  darker,
On his birthday a friend
Was inspired to send
A cake, à la Masoch, from Sacher.
Jan Ernst Adlmann, N.Y.C.

A blonde sugar baby named Flo
And her rich sugar daddy, Big Joe,
Ate a dinner of candy
Ice cream and black brandy
While an orchestra played Sweet 'n Low.
Joan Linder, East Rockaway, N.Y.

One night when the moon was so mellow
Conchita met young Manuelo.
It was love at first word,
Which is almost absurd;
Their greeting was no more than "Jell-O."
Oscar Weigle, Whitestone, N.Y.

A six-legged beetle called Mel
Fell in love with a bug named Estelle
For their honeymoon trip
They chose France (on a tip)
Where they stopped at a small Roach Motel.
Stella Stettner, Pacific Palisades, Calif.
sp. mention: Janet Siefert, N.Y.C.

A nice Jewish lad from La Jolla
Was tortured by strange paranoia
"I'm poisoned," he'd keen
When he'd eaten a bean
Which was stamped with the brand name of Goya.
Martin Kantor, M.D., N.Y.C.

This rock star, a prestigious bloke
Oft partied with Hollywood folk
He asked for a lift
What he got made him miffed
They gave him a Pepsi, not Coke.
Jed Schutz, East Hampton, N.Y.

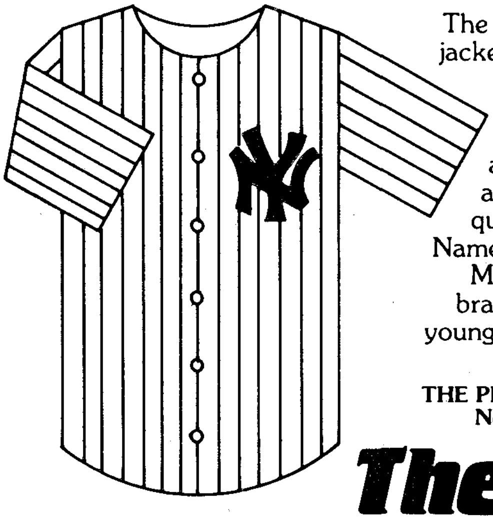
A slightly mad builder named Peter
Worked well, but he could have been neater.
His customers' houses
Had trouble with mouses
He'd caulked all the cracks with Velveeta.
Daniel Zwicker, Washington, D.C.

'Twas a dark and a stormy black night
Had the darkness affected my sight?
I drew up to park
Found a bar in the dark
And was cured by a Michelob Light.
Fay Zucker, Brooklyn

A Londoner here went through hell
In quest of a brand he knew well.
Since he just couldn't call
The damned product "Pall Mall"
He chose Camels in lieu of Pall Mall.
Gene Gramm, N.Y.C.

I look upon pols with derision
So if it were but my decision
I'd bar them from power
Send each to the shower
And keep them all off my Sylvania.
A. J. Orville, Great Neck, N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. One entry only should be sent to Competition Number 512, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 5. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 29 issue. Out-of-town postmarks are given three days' grace. ■



NEW JERSEYS IN NEW YORK.

The Jerseys of the Pros. The same jackets, hats, sweats and warm-ups worn by all the major league sports teams. True team colors, fabrics and insignias, just the way they appear on the playing field. Top quality, authentic sports apparel. Names like MEDALIST, STARTER, MASKA, NEW ERA. The official brands of the majors. And for our younger fans a complete selection of infant and toddler items.

THE PLAYING FIELD, 955 Third Avenue, New York, N.Y. 10022 (212) 421-0003

The Playing Field
AUTHENTIC SPORTS APPAREL

cafe Carlyle
Presents
Julie Wilson
Tues. thru Sat.
10PM and Midnight Shows
Cover per show—
$20 per person
No minimum
Supper from 6PM to 1AM

Bemelmans bar
Barbara Carroll
Tues. thru Sat.
From 9:45PM. Cover $5 p.p.
Hotel Carlyle
Madison Avenue at 76th Street
Tel. 744-1600

The *best* of the 20 Regions of Italy...
Gian Marino
★★★ *N.Y. Times*
221 E. 58 St. TUES.-SUN.
LUNCH • COCKTAILS • DINNER
By Res.: **752-1696**
Complete Lunch $16

NOW EVERYONE CAN COME TO DISCOVERY PROGRAMS

Photo by David Lindner

EXPRESS BUS SERVICE
From Your School To Discovery and Home
Olympic Gymnastics • Track • Dance
Art • Sports • Computers • Science
Musical Theater

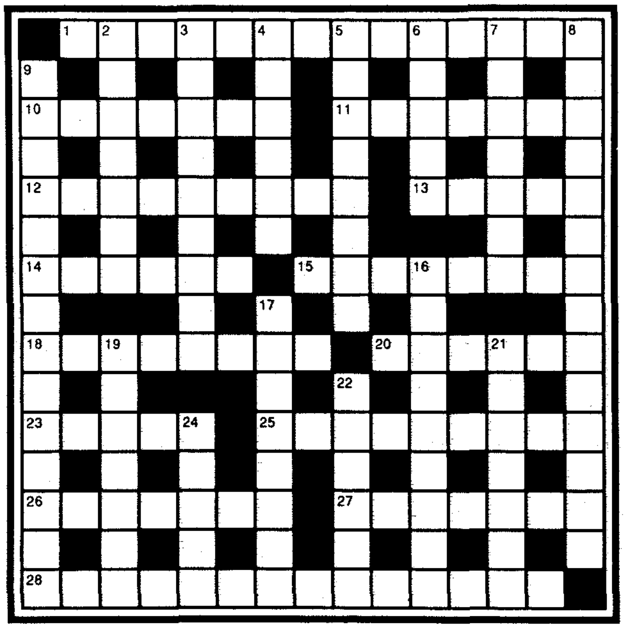
DISCOVERY PROGRAMS
AFTERSCHOOL CENTERS
- Westside: Walden School - 88th & CPW
- Eastside: P.S. 6 - 81st & Mad./ P.S. 158 - 77th & York

Registering Now! Call 877-7621

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Loo British fans smashed up is in good order. (7, 7)
10 Unappreciative person needs tearing to pieces. (7)
11 An animal is about right when level. (7)
12 Something dark produced by light. (9)
13 Proper ring for an Italian. (5)
14 Messenger caught in the wrong union. (6)
15 Snake which appears in the almanac on days of disaster. (8)
18 Gone about in something precious, the striker's desire. (4, 4)
20 Turn in gala television. (6)
23 Prison for groups of communists. (5)
25 Instrument for putting a hero in the drink. (9)
26 A help freely given by one artist to another. (7)
27 Without it the liquid is wrongly spelt. (7)
28 Free trade provided there is insurance against risk of burglary? (4, 4, 6)



Down

2 Diet which is not quite enough for the soldiers. (7)
3 What is disgraceful about the industrial enterprise is the awkward way of making progress. (9)
4 They are the last to provide means of heating to a house in London. (6)
5 Ruler goes after a tart on the side. (8)
6 Sections go up for punishment. (5)
7 In the capital I anxiously await a foreigner. (7)
8 Song which makes a man intervene between country and people. (8, 6)
9 Work which makes no critic love novel. (6, 8)
16 Take a good look at a bottle around six, being fond of a drink. (9)
17 Composer who has to damage his instrument. (8)
19 Darkness provides short cuts between two points. (7)
21 Mixing in a cult makes one crazy. (7)
22 Have nothing to do with a relative's sustenance. (4, 2)
24 Pulls up the green. (5)

© 1984, Times Newspapers, Ltd., London

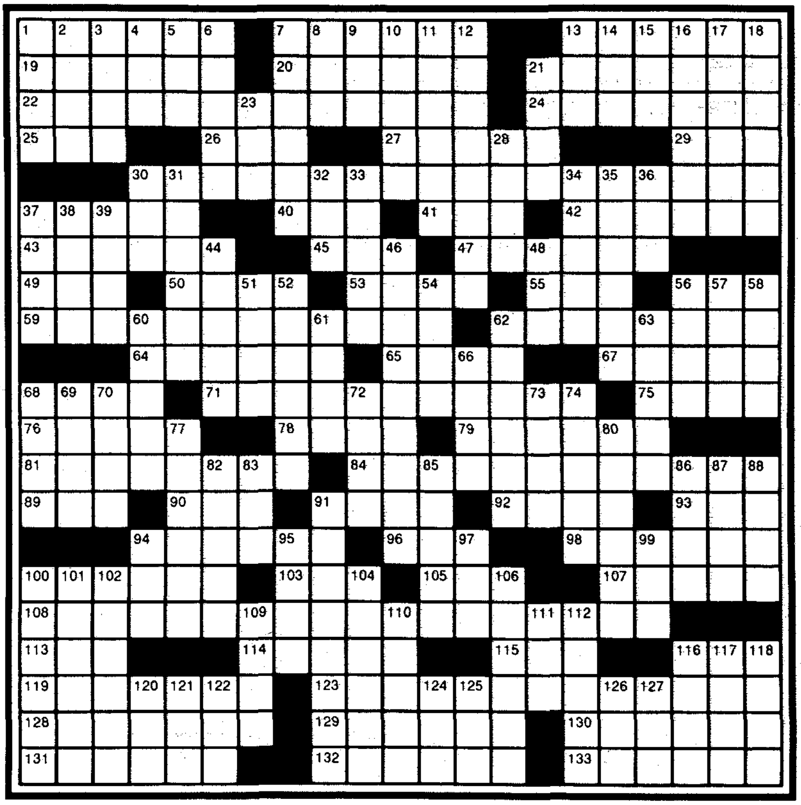
'NIPPON MY WORD': 'CUE' CROSSWORD/ By Maura B. Jacobson

Across

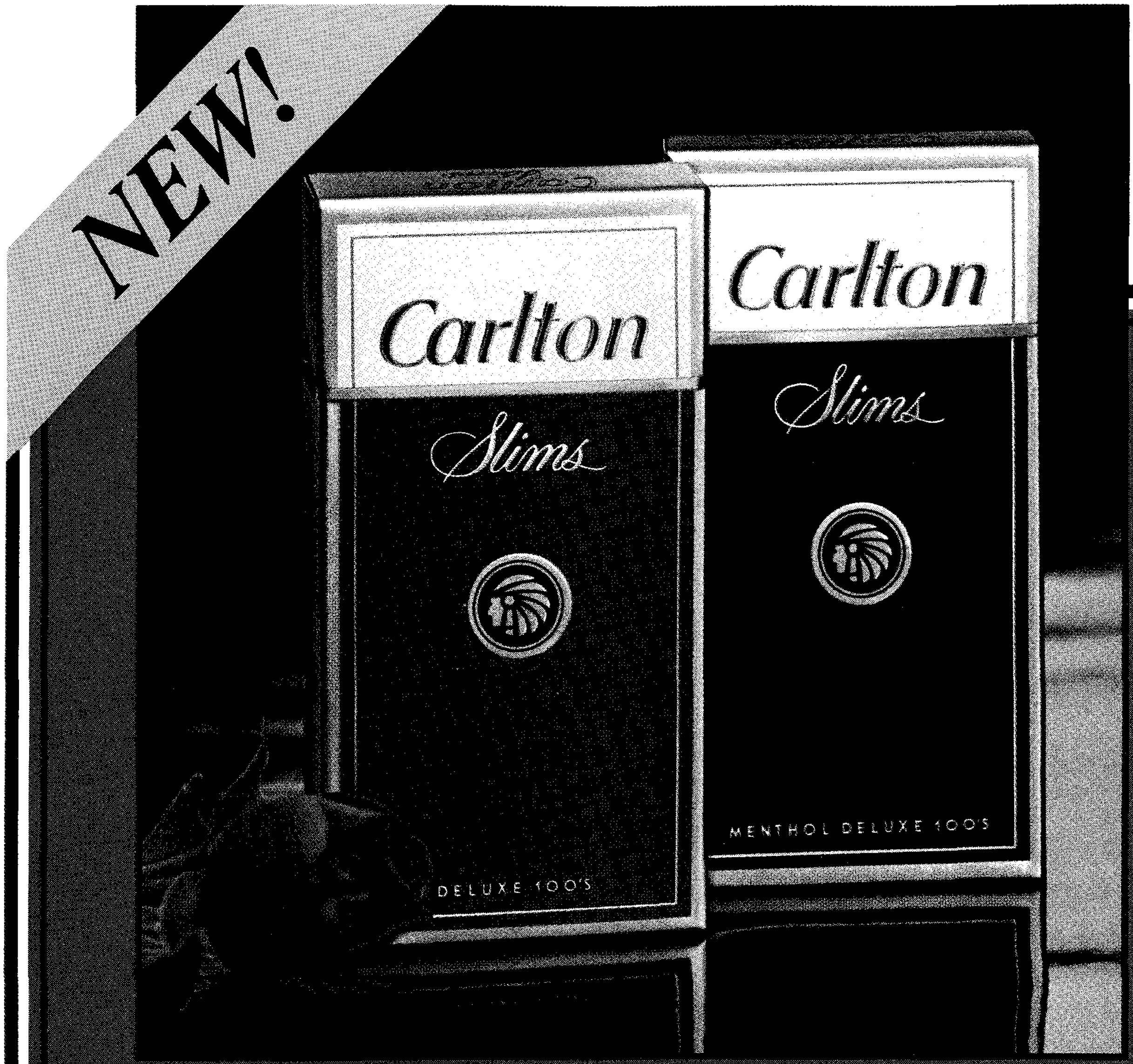
1 Mauriello, kin of K-Katy?
7 Ventriloquist Lewis, et al.
13 Japanese sneeze?
19 Astounded
20 —— Cranston ("The Shadow")
21 Mayflower passenger
22 Invitation from Yum-Yum?
24 Solidifies
25 Ancient Tokyo
26 Appomattox V.I.P.
27 Macabre
29 Homonym for "eek"
30 Melodic noh-noh?
37 Scythe handle
40 Bolivian export
41 Pose
42 Farrell of the Met
43 Author Welty
45 Rocky hill
47 Scale start
49 Atty.'s degree
50 Afflictions
53 Darkrm. items
55 Sphere
56 Priestly robe
59 Gum-shu's song?
62 Witness
64 Moorish drum
65 Upper, in Bonn
67 Chaucer pilgrim
68 Dripping wet
71 Samurai post?
75 Graph paper
76 French royal name
78 "The heat ——"
79 A Fleming
81 Construction guys
84 Getting an off-Ginza award?
89 Suffix for arch
90 Milne marsupial
91 Restaurant list
92 Daddy has three
93 Biddy
94 Texas border city
96 Shortchange
98 Wrote verses
100 Utamaro was one
103 Hesitant sounds
105 Brain scan, for short
107 Seats at bridge
108 Where Madame Butterfly is guide?
113 Biblical king
114 Stumbles
115 Spike of corn
116 Dedicatory words
119 Sully, as silver
123 Imari rite?
128 May and Stritch
129 Of the wind: var.
130 Without gender
131 End of a sonnet
132 Curls the lip
133 Fine wool fabric

Down

1 Help oneself to
2 In amongst
3 "—— Shanter"
4 Nitrogen: prefix
5 Stag attendees
6 Buddhas, e.g.
7 Most foxy
8 "Caught you!"
9 Ovid's "I love"
10 Port on the Seine
11 Map details
12 Hormonal compounds
13 Mao's successor
14 Hockey great
15 Alouette's nest
16 Colleague of Addison
17 Kerchief
18 Hidden to view
21 Author John Mc——
23 "Cry —— River"
28 "Leave —— Beaver"
30 Japanese statesman
31 Frugality
32 S.R.O. show
33 Ex-premier of Turkey
34 Suggestive looks
35 Supple
36 Fatima's husband
37 One's own persona
38 Partner of void
39 Po tributary
44 "A Jug of Wine, —— of Bread . . ."
46 Enlisting again
48 Rip off
51 Akins's sheriff role
52 "A —— Born"
54 Rock singer Andy
56 Affirm
57 Strauss of jeans fame
58 Nurtured
60 Recorded, in a way
61 Airborne abbrs.
62 Exotic flower
63 Goneril's sister
66 Produce income
68 Tooth woe
69 German mining area
70 Grand Ole ——
72 Composer Julia Ward
73 Sharpen
74 Actress Stevens
77 Whip
80 One of Santa's steeds
82 Heart channel
83 Tic and tac follower
85 France of films
86 Electrical units
87 Borscht base
88 Neither Reps. nor Dems.
91 Tenons' fit-ins
94 Fleur-de-——
95 Letter starter
97 Kind of jacket
99 Buffalo's cousin
100 Semiprecious gems
101 Used-car deal
102 Jeweled coronets
104 Suction tube
106 Senate family
109 Utmost degrees
110 "—— Mio"
111 Fido's foot
112 Coliseum
116 Josip Broz
117 Peerless object
118 Taj Mahal locale
120 Basketball tourn.
121 After alp or hero
122 Collection
124 Donate, to Burns
125 Nasser merger: abbr.
126 Lair
127 Excavated



Solutions to last week's puzzles appear on page 110.


NEW!
Carlton
Slims
DELUXE 100'S
Carlton
Slims
MENTHOL DELUXE 100'S

Introducing Carlton Slims

"Deluxe 100's"

Elegant, with the class of Carlton.

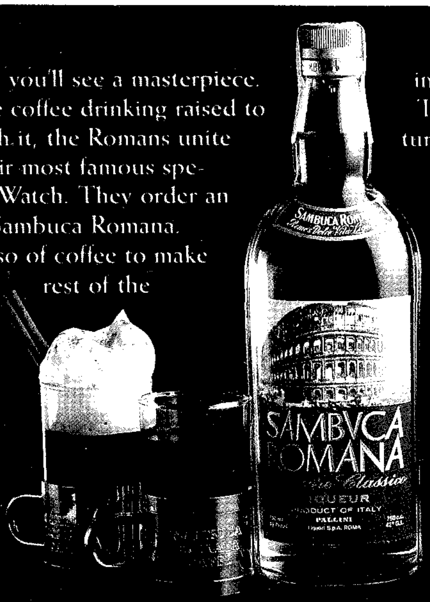
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Slims: 6 mg. "tar", 0.6 mg. nicotine
av. per cigarette by FTC method.

Look up in Rome, and you'll see a masterpiece. Look around, and you'll see coffee drinking raised to the level of an art. To enrich it, the Romans unite their coffee with one of their most famous specialties, Sambuca Romana. Watch. They order an espresso and they order a Sambuca Romana. One sip of liqueur, two or so of coffee to make room in the cup. Then the rest of the Sambuca Romana is tipped into the coffee and a memorable new taste is born. Try it. You don't need espresso. Sambuca Romana turns every cup of coffee into a Roman masterpiece.

To discover 56 other ways to enjoy Sambuca Romana, write for our recipe book. Sambuca Romana 84 Pf. Imported by Palmer & Lord, Ltd., Syosset, N.Y. 11791.

Sambuca Romana. The Sambuca of Rome.



In Rome, a ceiling is more than a ceiling, and a cup of coffee is more than a cup of coffee.